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THE PUBLICATION OF THE COLLECTIVE ARTS NETWORK

WINTER 2022/2023

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Renée Green: Contact

Now-Dec 31

Renée Green's exhibition *Contact* is presented in partnership with FRONT International 2022's second iteration, *Oh, Gods of Dust and Rainbows*. This project is supported in part by the National Endowment for the Arts.

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FRONT

Contact features the art, thinking, and voices of a diverse ensemble of artists and practitioners, including John Akomfrah, Marcel Broodthaers, Cinematic Migrations Workshop, Free Agent Media, Laura Serejo Genes, Lina Gopaul, Derrick Green, Index Literacy Program, Gabriel Kahan, David Lawson, New Humans, Nolan Oswald Dennis, Suneil Sanzgiri, Sense LA, Smoking Dogs Films, Jessica Sarah Rinland, Ian Soroka, Mika Tajima, and Pedro Zylbersztajn.

Renée Green: *Contact*. Installation view at moCa Cleveland, presented in partnership with FRONT International's 2022's second iteration, *Oh, Gods of Dust and Rainbows*. Photo: Field Studio

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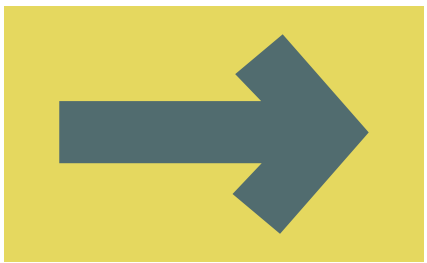

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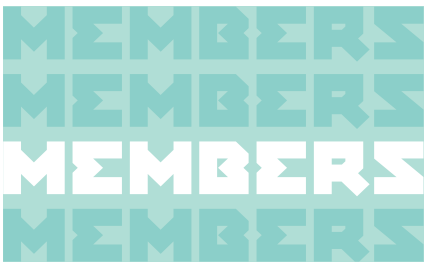

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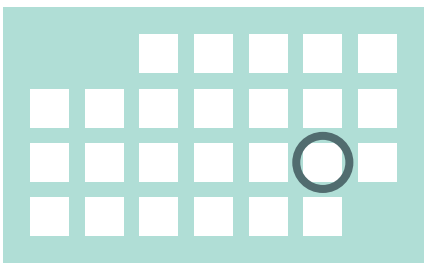

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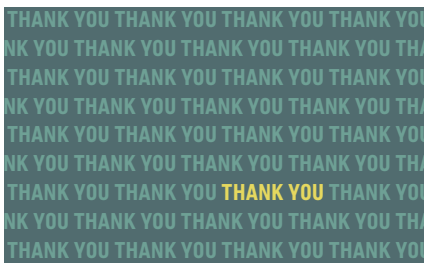

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ON THE COVER

Gregory Halpern, Untitled from 19 Winters / 7 Springs, archival inkjet print, circa 2002–2022. Transformer Station's exhibition of Halpern's photos made in the artist's hometown of Buffalo and surrounding Erie County in Western New York, is on view through February 5, 2023. The poetic photos document people and landscapes, and in their storytelling details explore and imply issues of class, social stratification, and equity. The full series of photos will be published in a book next year. Also in 2023, Halpern will have a solo exhibition, called *Let the Sun Beheaded Be*, at the International Center for Photography in New York. See Transformer Station's story on page 66 for more information.

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Michael Gill
Editor / Publisher
Executive Director,
Collective Arts Network
michael@canjournal.org

JoAnn Dickey
Art Director

Jada Renee Hobson
Newsletter Manager

Leah Trznadel
Development Director

Tara Tonsetic
Advertising Sales Executive

Julaine Duffield
Copy Editor

ADVERTISING

Tara Tonsetic
advertising@canjournal.org

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CAN Journal is the quarterly publication of the Collective Arts Network. It has a circulation of 10,000 copies distributed free in more than 200 locations around Cuyahoga County. The Collective Arts Network is a 501(c)3 nonprofit organization serving Northeast Ohio art galleries, museums, and related organizations, including nonprofit and for-profit businesses. Collective Arts Network and *CAN Journal* are supported by the Char and Chuck Fowler Family Foundation, the Cleveland Foundation, Consolidated Solutions, Cuyahoga Arts and Culture, The George Gund Foundation, the Ohio Arts Council, advertisers, and member organizations. Collective Arts Network, PO Box 771748 Lakewood, Ohio 44107. Online: CANjournal.org.

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A PUNCH LANDS

Just as Cleveland's Triennial Season drew to a close, and just before this issue of *CAN Journal* went to press, we heard rumors of the biggest news in the Cleveland art world in a long time: that Cleveland-based SPACES Gallery has been selected by the US State Department to curate the US Pavilion at the Venice Biennale Architettura 2023. Further, we heard that Cleveland sculptor Lauren Yeager is one of the five artists SPACES executive director Tizziana Baldenebro and collaborator Lauren Leving have curated into the exhibition.

This is a big deal because so much of Cleveland's art sector ambition, for as long as we can remember, has been toward getting opportunities and making connections outside the region for Cleveland artists, and drawing appropriate attention to this magnificent art scene from beyond our immediate surrounds: to put Cleveland on the map. It is why (we very humbly note) CAN Triennial produced exhibition prizes in collaboration with regional museums. But this, obviously, is another level: SPACES taking Lauren Yeager to the Venice Biennale more than credibly fulfills the promise of the FRONT Triennial, which its creator Fred Bidwell said from the beginning was intended to show the world what we have in Cleveland. SPACES Gallery was a partner in that inaugural FRONT Triennial, and Lauren Yeager was among the artists highlighted, with her exhibit of *Sculpture Bases*, presented in an Ohio City warehouse. In promoting the inaugural FRONT Triennial 2018, Bidwell repeatedly said Cleveland is a city that in cultural terms "Punches above its weight."

Here's a punch that landed.

You'll find more details about SPACES and Lauren Yeager's participation on behalf of the US at the Venice Biennale as you turn these pages, and in the coming months.

Now that the Triennial year is drawing to a close, we also are taking time to reflect on how it went. On our following pages you'll find an analytical round-up of perspectives from some of the most active, interested observers on the region's art scene. Did you make it to all the FRONT exhibits? What did you think? Did you get one of those little pink books, and collect the stickers as you visited sites in Cleveland, Akron and Oberlin?

Meanwhile, the art world itself never stops turning. Photographer Ruddy Roye is another example of someone discovering value in Cleveland. The TIME Magazine Instagram Photographer of the Year and National Geographic Storytelling Fellow moved from New York to Cleveland in 2020, and has an exhibition at the Cleveland Print Room, highlighting life and living conditions in the Outhwaite housing project. And Kathryn Heidemann, the new president of the Cleveland Institute of Art, opened a new year of classes for the first time in that role and spoke with us about attracting 18-year-old art students to a private art school at this moment in demographic, economic history. Aawful Aaron Williams—who was the first artist featured in a solo exhibition at moCa Cleveland during the curatorial residency of Antwoine Washington and Michael C. Russell II, operating as Museum of Creative Human Arts (MOCHA)—talked about how mental illness figures in his work, and about where he goes next. Photographer Keith Berr spoke with us about the effort to save an historic Tree of Knowledge sculpture at Berea-Midpark High School. This quarter's edition of Photo Poets brings you images by Stephen Shaum. And of course the holidays are upon us, and a whole Winter's worth of events, so you'll find the most comprehensive listing here, too.

We look forward to seeing you.

Michael Gill
Editor/Publisher

SPACES TO COMMISSION AND CURATE US PAVILION AT 2023 VENICE BIENNALE ARCHITTETURA:

Lauren Yeager has a lot of plastic in her studio. "I have basically been doing a mad sprint to gather as much material as I can before the weather breaks," she says. "Volumetric, plastic consumer stuff. A lot of coolers. I am always finding coolers. You can't avoid that, really."

Yeager's race is on, because a proposal by SPACES Gallery has been chosen by the US State Department: the organization will be commissioner, and executive director Tizziana Baldenebro with her colleague Lauren Leving (Curator at moCa Cleveland) will curate the exhibition to be presented at the US Pavilion at the Venice Biennale Architettura May 20 through November 26, 2023. Lauren Yeager is one of five artists included. The path to the world stage was straightforward: The State Department has an annual open call. As executive director of SPACES, Baldenebro applied.

According to a press release, the proposed exhibition "*Everlasting Plastics* will present a series of works, ranging from sculptures to installations, which collectively invite visitors to reframe the overabundance of plastic detritus in our waterways, landfills, and streets as a rich resource."

"As the climate crisis becomes a tangible reality, our daily objects must be agents of change," Baldenebero said. "This exhibition brings together a range of practices that are examining, salvaging, and upending a global calamity."

Yeager has a long-established practice of upending perceptions of plastic waste, recontextualizing forms to echo architectural features, reframing value, and appreciating forms for themselves. Similarly, the other artists Baldenebro and co-curator Leving have chosen for the exhibition have practices working with cast-off and common material, especially plastic, to make beautiful or even useful new things, and to confront the challenges of doing so. The other artists to be featured in the US Pavilion are Xavi Laida Aguirre (founder/director of the architectural design practice stock-a-studio, and assistant professor of architecture at the Massachusetts Institute of Technology), Simon Anton (co-founder of the Detroit-based, experimental design group Thing Thing, which creates machines—extruders, injection molders, and others—that can remanufacture waste plastic into new products), Ang Li (an architect and assistant professor at the School of Architecture at Northeastern University whose practice investigates the material afterlives of the contemporary building industry), and Norman Teague (a Chicago-based

CLEVELAND ARTIST LAUREN YEAGER AMONG EXHIBITORS

by Michael Gill

designer specializing in custom furniture who works with common, locally-sourced building materials to create works that relate to the culture of the client and/or community). All the artists are connected to the industrial Midwest, especially Chicago and Detroit. Baldenebro and Leving got to know their work via studio visits and exhibitions in recent years.

Commissioning and curating the US pavilion is "probably the biggest thing [SPACES has] ever done," said Baldenebro in a phone call in mid-October, just before making the news public. In addition to the exhibition in Venice, it will involve public programming, engagement of young artists and curators, and eventually bringing the exhibition itself to Cleveland for presentation at SPACES. Baldenebro says to support all this, in addition to a $375,000 grant from the State Department, SPACES will endeavor to raise another $1 million.

VENICE PRIMER

Presented originally in 1895, the Venice Biennale Arte is the oldest and maybe the most important international art exhibition in the world. The organization behind it, The Biennale Foundation, also presents biennial events celebrating music, theatre, film and dance. Since 1980, it has presented the Biennale Architettura in years alternating with the Biennale Arte. The exhibitions are presented in the Arsenale and Biennale Gardens in Castello (a neighborhood of Venice). For each biennial, the curator of the main exhibition is appointed by the Biennale Foundation and chooses the overall theme. For the Biennale Architettura in 2023, the curator is the Ghanaian-Scottish architect and novelist Lesley Lokko, who founded both the African Futures Institute in Accra, Ghana, and the Graduate School of Architecture in Johannesburg. She has taught in the UK, in the US, Europe, Australia and Africa. For the 2023 biennale, Lokko chose as a theme *The Laboratory of the Future*.

In addition to that main exhibition, the formal Biennale also includes thirty national pavilions, which are owned and programmed by participating countries. The first of these was built by Belgium in 1907. The US Pavilion is a Palladian-style structure built in 1930—a red brick building with stone details, including four Doric columns and wings that frame a central courtyard. Since 1986, the US Pavilion has been owned by the Solomon R. Guggenheim Foundation, of New York. Lauren Yeager's work will be presented in the courtyard: prominent, central, right up front.

A WOMAN TO WATCH

For anyone who saw her installation in the 2018 FRONT Triennial, it will be easy to picture Yeager's work in that space. The roots of her current practice go back at least to 2015, when—for an exhibit at the Cleveland Institute of Art called *Women to Watch*, she stacked 32 five-gallon paint buckets one inside the next, fitting them up tight against a ceiling beam to echo the form and function of a pillar. Like much of her work, the paint bucket pillar thoroughly embraced its context, essentially putting the whole room on view.

Her practice is infused with an abundant, dry sense of humor. For a 2016 installation and performance at the Waterloo Arts Festival, Yeager created a store, named for its inventory of cast-off plastic objects: Balls, Combs and Necklaces. As *CAN* observed, she staffed the counter, clear-eyed, straight-faced, deadpan: Balls, combs, and necklaces for sale. She'd take any reasonable offer—but it had to be a reasonable offer. None of this lowball stuff. She had a friend working the counter with her, but she had to kick him out. He kept breaking character.

In 2018 she was one of the artists selected to participate in the inaugural FRONT Triennial, and offered a major installation of sculptural forms created from cast-off consumer objects: *Sculpture Bases*. As Brittany Mariel Hudak wrote for CAN at the time, the installation was "a wry examination of how fine art, in particular, sculpture is presented. Known for using a characteristically dry humor in her conceptual work, here Yeager is questioning where 'sculpture' ends and the sculpture base begins."

"FRONT was definitely important in my artistic development," Yeager said. "Just in the challenge of it, and having to produce—and having the freedom to produce—on that scale and that platform."

Throughout her practice, the persistence and ubiquity of plastic has been a constant. The materials are all salvaged. Her allusions through form to important artists of the twentieth century, such as Constantin Brâncusi, put the durability of the material in historic context.

In 2021, recognition and opportunities came to Yeager in quantity: She won an Individual Excellence Award from the Ohio Arts Council. She was the guest artist at Sculpture Milwaukee. She won the Cleveland Arts Prize. Yeager's exhibition, *Longevity*, presented by Abattoir Gallery, just closed in early October this year. Considering the evolution of her work, Abattoir director and 2018 FRONT Triennial curator Lisa Kurzner said, "We were all really happily surprised at how the mass of her work grew, and I think that was an effect of having worked outside (during Sculpture Milwaukee), articulating things in massive ways, still with an eye toward art history. I think she has this art historian through-line in her brain, and that is the menu she uses to shape whatever story she is telling."

For the US Pavilion in Venice, Yeager says she is considering the courtyard context, imagining six to nine different works or groupings, "a sculpture garden kind of effect at human or a little bit larger than human scale."

The pressure is real: The work has to be ready—armatures and all—to load onto a cargo ship in February.

EVOLVING TOGETHER

Baldenebro's observation that the exhibition will be "the biggest thing" the organization has ever done can be put in context by noting some previous US Pavilion presenters. For the 2022 Biennale Arte, *Simone Leigh: Sovereignty* was organized by the Institute of Contemporary Art Boston. The most recent Biennale Architettura (2021) was organized by the University of Illinois at Chicago. Most of the presenting institutions have been universities and major city museums, with much larger budgets and staffs than SPACES has. This is the first time an Ohio institution has been the commissioning organization.

It was during one of those recent exhibitions—*Dimensions of Citizenship*, organized by the School of the Art Institute of Chicago and the University of Chicago in 2018—that Baldenebro and Leving both were exposed to the Venice Biennale and the process of creating its exhibitions.

"I was a student (at the School of the Art Institute of Chicago/SAIC) and participated in a class called Designer, Artist Citizen, Site, which was a partner program with the US Pavilion for the exhibition. That was my first opportunity to engage in the process. It was not until I moved to Cleveland that I met Lauren, who in a funny twist of fate had been exhibitions manager at an artspace in Chicago called Wrightwood 659, and they were the first presenters at the *Dimensions of Citizenship* pavilion. We were chatting in Cleveland, comparing notes, and we were only one degree separate from having encountered each other there in 2018."

She says the relatively recent experience reinforces her desire to have students involved, and to make the process about learning and engagement, and "demystifying" the international event. So the organizers are speaking with educational partners, including the Cleveland Institute of Art, the architecture department at Kent State University, and others. Eventually they plan to engage students of high school age.

The idea at the heart of the *Everlasting Plastics* proposal has its roots in that time. Baldenebro says while at SAIC and during her tenure at MOCA Detroit, she noticed that a number of artists and designers of the region were working with waste materials in their practices. She saw it as an emerging trend. "I wanted to get a better sense for what it was about these materials that fascinated people, especially coming from a region that has such an industrial core and relationship to polymer production," she said.

HELL YES

It is difficult not to think of the project in terms of Cleveland's trajectory in the art world. Boosting the region's profile is one of the goals often stated by FRONT Triennial founder Fred Bidwell while arguing his case to create the international exhibition here. Reflecting on that, he said SPACES as a US Pavilion commissioner for the Venice Biennale is "a cool answer to the headline FRONT got from *FORBES* [when Art and Travel writer Chadd Scott wrote about FRONT] earlier this year: 'Cleveland: The Next Venice?'

"Hell yes," Bidwell said. "Cleveland is going to Venice."

THIS AND PRECEEDING PAGES: Works of Lauren Yeager, installation views, from *Longevity: Works of Lauren Yeager*, on view at Abattoir Gallery, Cleveland, September 3–October 8, 2022. Photo credit: ©Field Studio. Portrait of Lauren Yeager courtesy of the artist.

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AFTER THE DUST—AND RAINBOWS—SETTLE

by Jeff Hagan

The 2022 FRONT Triennial, titled *Oh, Gods of Dust and Rainbows* from a short poem by Langston Hughes, engaged seventy artists and took place in more than twenty non-traditional venues, in addition to eight exhibitions and projects presented in the galleries of presenting partners. A staggering 290 FRONT-related community and educational programs and 170 events organized by FRONT staff were crammed into the exhibition's eleven weeks. It reached across the region to include Akron and Oberlin in addition to Cleveland, and while it encompassed the major institutions of the area, FRONT also partnered with two dozen community and grassroots organizations.

FRONT would have taken place in 2021 if not for [upward palm spread out in sweeping gesture] *everything*: the lingering global pandemic, the relentless loop of mass shootings and violence against people of color, a failed insurrection that still menaces the populace and threatens the democratic rule, climate change. With the tears and teargas of 2021 still present but perhaps less prevalent, this new edition of FRONT attempted to strike an optimistic, even activist tone. Its goals were to be "a compelling reflection of our times and a catalyst for positive change."

CAN Journal surveyed a couple of dozen individuals in the Cleveland art community to collect their impressions of FRONT 2022. For a variety of reasons—from not seeing much of the exhibition, to feeling underqualified or underwhelmed—some demurred. But those who did reply brought a rich range of perspectives to the experience. Some applauded the geographical range, some were concerned about the difficulty of traveling to the three main locations, and some expressed both thoughts. While there's some selection bias present here—those who liked FRONT might be more willing to talk about it—most lauded FRONT as a welcome component to Cleveland's art community, by bringing the larger art world to Cleveland, and Cleveland artists to the art world.

"My first impression was that I was surprised at the amount of installation-based work within each space," says artist Davon Brantley, who reports he saw most of the work in FRONT this year. "It was refreshing being able to view how some of the spaces were transformed by projections, sound and interactive pieces that allowed the viewer to feel a part of the experience."

Brantley says, though, that he wished he could have heard the artists speak on their work, either in person or through panel discussions. "I would've loved to hear their experience of how the work not only connected to the title/theme of the show in general, but how it connected directly to them and has affected their practice in future endeavors. Or what they're doing as far as community engagement goes."

After viewing the works in their various locations, Brantley questioned whether there was any resolution to the issues the artists raised. "Who is this healing specifically, and what are we healing? I'm sure there are answers, but I wondered a lot about if we are just viewing the aftermath or result of the healing process from the artist… that is solely their own."

More broadly, he also questioned whether Cleveland *is* actually healing, "especially when it deals with the art community."

"What's next for us, and will not only FRONT but will all the institutions around us do more to make shifts, movements for those who are struggling with making a way and being respected as artists in this area?" Brantley asks.

Artist, director of YARDS Projects, curator, and Zygote Press co-founder Liz Maugans also saw a great deal of what FRONT offered, although she regrets missing a few shows in Akron that she'd heard were exceptional. She gave credit to FRONT founder Fred Bidwell who "built a house when there was no house before."

"Much kudos to Fred and Team FRONT as they filled this Triennial concept in the void of what's out there in Cleveland, particularly in this post-pandemic time," she says.

As an advocate for the region's arts, Maugans is keen to see whether one of FRONT's goals—to have a positive economic impact on the region—plays out, but she was equally interested in how its theme played out. "Oh Gods of Dust and Rainbows, geared towards the healing and transformative, had in my opinion more somber and understated works," she says.

Among Maugans' favorites were New York artist Abigail DeVille's Karamu House installation that included the cast faces of elders from the Fairfax Senior Living Space, inspired by and correlated to the poems of Langston Hughes. She also "loved" (very much) Akron-native Alexandria Couch's paintings.

"I love, love, loved Alexandria Couch's paintings at Oberlin's FAVA (Firelands Association for the Visual Arts) gallery, "where the beautiful Black figures are embracing, relaxing," and Couch's "questioning of Black bodies contemplating the duality of comfort and pleasure."

Maugans called "brilliant" Bakunin's Barricade, the installation in Oberlin College's Allen Memorial Art Museum by Ahmet Öğüt that decorated a barricade of jumbled junk with priceless pieces from the Allen's own collection. "This was the most exciting and robust of the works I saw at FRONT.

"These faves had so much relevance to what is happening in today's social and political change, but also they just impacted me the most."

Maugans was excited about the announcement of the three-year FRONT Art Futures Fellowship program for emerging visual artists

of color, and felt there was "more connectivity to lifting up local artists than the first FRONT."

One suggestion she has for the next FRONT?

"Have the artists living here in Cleveland/Akron/Oberlin be the hired, well-paid ambassadors of FRONT, to host the artists flying in and let them be the ambassadors to show our cities, the resources, the history. This is how relationships can be made and continue to establish art with a capital A, here in this region."

Although artist and Kent State University professor emeritus Michael Loderstedt enjoyed individual elements, overall he was disappointed in this year's triennial.

"Generally, I didn't find this FRONT Triennial as interesting as the last one," he says. "A lot of very simple and unimpressive projects, probably geared toward younger audiences."

Still, he "especially enjoyed" the exhibitions in Akron, particularly a video installation in the former Quaker Oats complex by Detroit artist Alyssa Taylor Wendt titled TMI that followed a single point-of-view camera through an abandoned building in which musicians and poets were scattered, playing music and reciting poetry. "It was hypnotic and captivating," he says. He also singled out the documentary video on a potter and his studio by Chicago artist Theaster Gates, which Loderstedt said was great, as well as the art of his Kent colleague Paul O'Keeffe, who had "a very moving sculptural work reflecting on the loss of his son, Christian, who took his own life."

Artist and arts consultant and Zygote Press cofounder Bellamy Printz says she thought the art of FRONT "was quite good. There's always going to be highs and lows. But I felt like there was some really good work. I thought the work they chose from local artists was really strong, and the work from international artists really good for the most part."

Printz points out that there was a great deal of text around the art of FRONT to understand individual works, but it wasn't always the text she wanted. What was lacking was content about navigating through and around the multi-venue, multi-city experience.

Printz, interviewed while preparing to travel to Italy to attend the Venice Biennale, would have preferred if FRONT had offered more context at the outset to explain the idea behind the triennial. "There needs to be something saying, 'Other cities have this—New Orleans, Venice. This is where this concept comes from, and this is why we're bringing it to Cleveland.'"

Printz says future FRONTs might want to provide better orientation and guidance to those attending, such as suggested itineraries. "How do you approach something like this, in terms of viewing? Because it IS all in different places. If you hadn't been to the places that this is modeled after, you might not know." She bought, but eventually abandoned, the sticker book outlining all of the sites and was a bit frustrated that some information, like open hours, was not always clear in the materials. Printz ventured beyond Cleveland because she was specifically drawn to the work of a specific artist—Andrea Couch in Oberlin—and a presenting organization—Curated Storefront in Akron. Though she saw other work there and appreciated that FRONT included more than just the Akron Museum of Art this year, without that incentive she might not have made the trips.

She also believes the concept itself needs to be contextualized for a Cleveland audience. Triennials like FRONT let artists push the boundaries of their work, without having to confront commercial concerns.

"It's an art [exhibition], not an art market," she says. "They're showing the artwork, not selling the artwork, and those are two different things. It allows artists to experiment."

While this may have been explained the first year of FRONT, Printz says it needs to be reiterated each time. "The public should understand better that it's about showing, not selling art. Some of the stuff is really exciting and really adventurous, and people are working hard to make the work good."

She'd love to see FRONT take its place among Cleveland's signature events, like Night Market, or the Feast of the Assumption, which are as woven into Cleveland's calendar as they are woven into the consciousness of Clevelanders.

"The fact of the matter is," Printz says, "there's all this shit going on and it's really cool and people should go."

Jeremy Johnson, the president and CEO of Assembly for the Arts, included a large number of FRONT sites in his busy calendar of attending arts-related events seemingly every single day. Only after a bit of agonizing was he able to mention his top choices.

"The challenge with any triennial—how do you pick your favorites? It's like picking a favorite child. There was so much."

He settled on one he felt fit well with the theme of this year's triennial. "They wanted to weave in this notion of healing, of how art can be a balm for trauma or suffering or economic or racial distress," he says.

"I was smitten with Abigail DeVille's work."

DeVille's work, called The Dream Keeper and inspired by a 1932 book of poetry for young people written by Langston Hughes, draws from the history of Black Cleveland through artifacts, photographs, maps, and other materials. Part of the exhibit was presented at the Sculpture Center and another part at Quincy Garden, adjacent to the historic Karamu House and three blocks from where Hughes spent formative years. The work in the garden, sculptures made from reclaimed domestic objects, incorporates casts made of current residents of the area.

"That it was in the shadow of Karamu was really touching," says Johnson. "And it also connects with living people of today. It was pretty powerful."

Johnson also pointed to a two-day forum co-presented by FRONT and Assembly for the Arts, involving major institutions and local African American artist-entrepreneurs "using creativity to change their world." The panel included discussions about what he called "some of the 'lesser budget' organizations."

"They are changing lives through creativity and art," Johnson says.

"That was such a rich conversation and I'm so glad the triennial brought this to our attention.

We are going to continue those conversations in the months and years to come—and at the next triennial."

But Johnson was impressed with the entire FRONT experience.

"It just really opened my eyes to art happening around the world," he says. "Art is meant to move and change how we think about things. So I'm very appreciative of the FRONT experience."

PAGE 10: Ahmet Öğüt: Bakunin's Barricade, (installation view) in the Ellen Johnson Gallery at the Allen Memorial Art Museum, Oberlin, will remain on view through December 23. Photo by Jo Steigerwald. ABOVE: Loraine Lynn, from the series JOYfull, 2022. Installation view, Cleveland Institute of Art, July 16–October 2, 2022. Commissioned by FRONT International: Cleveland Triennial for Contemporary Art. Photo: ©FieldStudio. Artwork © and courtesy Loraine Lynn.

And the art did move him, quite literally.

"I was struck by the fact that [the art of FRONT] was not just visual—it was aural, it was tangible. And one of the culminating events was visceral."

That early autumn event, a multimedia installation by UK-based artist Joe Namy, engaged with the Isamu Noguchi sculpture, Portal, that dominates a plaza in front of Cuyahoga County's justice center. Johnson was in his early teens when the tubular steel sculpture was installed in 1976 and he remembers the controversy surrounding its arrival.

Dancers from Case Western Reserve University performed works inspired by Martha Graham, who had previously collaborated with Noguchi, "in tribute to the infamous sculpture, a lightning rod of controversy," says Johnson. It revealed "the power of public art to move opinions, to move expression."

"We were still in the aftermath of Hurricane Ian—literally the winds of Ian were making their way up to Cleveland." Johnson was still dressed for the warm and sunny days that lead up to the event, but the weather had turned.

"It was like a wind tunnel. In the midst of all the winds, in a weird way, we persisted through the gale force winds and it went on."

An artist commissioned to perform a reading was reading from a text on a music stand, summoning up the area's Native American ancestry and acknowledging the traditional territory of the land. Just as they finished, a final gust of wind came and knocked the music stand away.

Several of the installations created for FRONT International Cleveland Triennial for Contemporary Art remain on view into the winter.

Cleveland Museum of Art

Nicole Eisenman: A Decade of Printing, through December 31, James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

Firelei Báez: the vast ocean of all possibilities (19°36'16.9"N 72°13'07.0"W, 41°30'32.3"N 81°36'41.7"W), through January 15, Betty T. and David M. Schneider Gallery of European Sculpture | Gallery 218

Allen Memorial Art Museum, Oberlin

Ahmet Öğüt: Bakunin's Barricade: through December 23, Ellen Johnson Gallery

moCa Cleveland

Renée Green: Contact, through December 31

University of Akron National Museum of Psychology at Cummings Center

Cassie Thornton: The Hologram, through May 27

WAITING FOR THE WORK TO BE DONE: RUDDY ROYE AND THE OUTHWAITE PROJECT

by Jo Steigerwald

Ruddy Roye is a documentary photographer whose editorial clients include the *New York Times, Ebony, Essence, Fast Company, The New Yorker*, and others. In 2016, *TIME Magazine* named him the Instagram Photographer of the Year. As a 2020-2021 National Geographic Storytelling Fellow, he created "When Living is a Protest," a project documenting how families who have lost family members to gun violence cope with those deaths. Roye has taught at NYU, Columbia, and the Cleveland Institute of Art. Originally from Jamaica, Roye came to the US in 1990 and lived in Brooklyn, New York, for several decades. He and his family moved to Cleveland in 2020.

According to Shari Wilkins, founder and strategic director of the Cleveland Print Room, Roye was the recipient of a 2022 Cleveland Foundation Equity in the Arts grant. The Print Room invited him to be in residency for 2022—though their collaboration began in 2017, when Roye worked with youth in the community. This past spring, he offered salons at the Print Room to build community through photography.

Three o'clock shadows from trees dapple the half-wrecked building on the corner of East 46th and Quincy Avenue. Across the street in a parking lot, a tall man crouches with a camera, framing a man in a red sweater who stands with grace before the ruin.

Photographer Ruddy Roye asked to meet here, on the border of the Outhwaite Homes public housing project, for our interview. Opened in 1937, Outhwaite was one of three of the first public housing projects in Cleveland. It was home to Congressman Louis Stokes and Cleveland Mayor Carl Stokes, who lived here with their mother, Louise.

According to the most recent data available from ProPublica, in March 2019, 1,563 residents lived in the 712 units of Outhwaite. Ninety-eight percent of those residents were Black and 86 percent had incomes of $22,437 or less, reflecting that Cleveland still remains one of the most segregated cities in America, according to data compiled by William Frey, senior demographer of the Brookings Institution.

School had just let out. Kids walk by, their kid-noises falling silent when they pass us with quick glances. Off of each of Roye's shoulders hangs a camera on a long looped cord. They hit about waist-high. A young girl walks by and softly asks Roye, "Are those Glocks?"

He gets that question a lot at Outhwaite. He also gets advice: don't stand too long on the sidewalk. Don't come here without a gun. Don't sit down when you're here. Roye remains standing while I sit to type at a stone picnic table next to a playground. He scans left and right, turning to see what's behind us as we talk.

JO STEIGERWALD: ***Where does your work begin?***
RUDDY ROYE: Overall, my work begins with the idea that I can make a difference. That anything I produce can shed light on someone's living condition; hopefully my images can make a difference. I say that humbly, for it sounds like a very arrogant way to go poking at life as an artist.

For the Outhwaite project, I was driving through the community here, seeing the usual food desert, when I saw something that made me open my eyes: a rip in the butt of a kid's shorts. This is a thing we used to spot a level of poverty where I'm from—Jamaica—and yet here it is. When I see a kid with a rip in his underwear, I think: unavailable public transportation to get a new pair; someone too tired or working too much or too sick to fix it. It immediately strikes a chord with me and so I am immediately curious. So Outhwaite jumps onto my map.

So I started to come here and walk around. I started walking on Easter Sunday, 2022. I saw yellow and green tiles on the buildings on the east side (on East 55th Street). There's tiles, and stonework, and that feels like there was a dream—now deferred. The question is always, "what happened?"

It just went into a decline. People moved away. People now don't have the same interest that those had before. I came down on a Friday at 6 pm. People told me that at 1 pm that day, four 14-year-olds were shooting in front of Lonnie Burton (Recreation Center). One walked through the playground and died over there (points).

JS: ***What brought you to Cleveland?***
RR: Art. I knew that sometime I wanted to walk away from the magazine work. I felt like my words were being filtered—I've always detested the middleman—I hate when something I'm doing is white-washed. The only places I have traveled to for assignments where I could work continuously were Jackson, Mississippi; New Iberia, Louisiana; Wichita, Kansas; and Cleveland, Ohio.

I was in Cleveland in 2020 for Cleveland Public Library's sesquicentennial—my images were on exhibit there. I taught at the Cleveland Institute of Art and the Cleveland Print Room. I take any opportunity I get to share how I do work. We have lost the art of storytelling; if I can put some minds on a path to be better story-tellers, I'm always interested.

Here, I can do work that is meaningful and speaks to what is going on in America or the South, even if it's here in Cleveland. And it just felt a little homey to me.

JS: ***What has being an artist-in-residence at the Cleveland Print Room been like this year?***
RR: I've produced maybe fifteen images (of Outhwaite) right now. They have been the hardest fifteen images to collect.

JS: ***Tell me about your show opening at the Cleveland Print Room in November.***
RR: I did not want to tell the same story about Outhwaite. But every time I've come here, somebody has said to me, "This is the hardest place to live."

Once, I introduced myself to a father and his kids who were out. The father said, "What do you want? Hurry up! It's not a safe place to be standing and talking." That makes it really difficult to connect. He was done and walked away.

I have no idea yet about the show (we met in early October). I'm shooting—no, photographing; I'm changing my language around that—and then I'll look and see what I have that authentically speaks to my experience here from Easter until October 15.

(Ruddy will also speak about the series he did as a National Geographic Storytelling Fellow, "When Living is a Protest.")

JS: ***Your Instagram work is often accompanied by written statements. Does the show follow a similar format? What does text do that images do not or cannot do?***
RR: No, no text. The show doesn't encapsulate what this project is. The show is an extract, a minute part.

I haven't yet sat down with people, gone into their houses. I'm still on the periphery, and people are figuring out who I am. I've already met a few families here; a woman who is battling cancer and her son spoke with me; a kid who told me I needed a gun when I came here introduced me to his family. People need to trust before they let you move into their space, however long that takes.

On Instagram, I add text because of the history of Black images in the past—how easy it has been to throw it in spaces like "thugs," "hos," "prostitutes," "hustler," "athlete"—instead of "man," "woman," "the human family." The accompanying text humanizes the person.

RUDDY ROYE: "Overall, my work begins with the idea that I can make a difference. That anything I produce can shed light on someone's living condition; hopefully my images can make a difference. I say that humbly, for it sounds like a very arrogant way to go poking at life as an artist."
PRECEEDING PAGES: Lookout, by Ruddy Roye. ABOVE: Anthony, by Ruddy Roye. All photos by and courtesy of the artist.

JS: ***In an article at art.net by Brian Boucher, you said, "If you're willing to have a conversation with me about your plight, then I have to listen." What are you hearing from residents of Outhwaite Homes?***
RR: From adults I hear how hard it is to live here. For kids, it's their home. For kids, gunshots are normal, killing is normal, the blood of Robert—the 14-year-old who died over there—a lot of kids point to the place he died. For SanTasia, a single mother of four, her apartment filled with rats is normal.

JS: ***How do you connect with the people you photograph?***
RR: I just introduce myself. Like with Anthony, the man in the red sweater in front of the demolition I was photographing earlier. He heard my accent, said he had worked with Jamaicans, and the next thing you know I'm taking pictures. He can give me his image.

Your work shows people who are deliberately made invisible by white culture. At the same time, that same work has reached and been lauded by some bastions of white culture: *The New York Times*, *Fast Company*, Columbia University, and *TIME Magazine*, to name a few. Tell me about that disconnect.

My work is not for Black folk. Black folk know this. We need Black folk to shift to the other side. We are the power—we have congresspeople and senators, we should be able to help somewhere like Outhwaite. Maybe someone'll say, "Oh, Ruddy did a series on this," and write a letter to a councilperson or congressperson. Or write two. Or four. It doesn't take money. Write a letter.

JS: ***How do you think your work celebrates the individual and accuses the system?***
RR: If nothing else, I stand up as a mirror. Because now I'm at a different space, my fingers are pointing less to the Other and more to the Black folks with money and businesses. We have to get to a place that Black folk want to be respected; we have to join the party, help our own communities and stop depending just on the city and state. How can we find the proper money to put up a grocery store in a food desert? That's binding us together and helping our people.

Like if Jay-Z, a billionaire who left the projects with the reputation of selling drugs there; it would be nice to see him fund an urgent care center in that same project, fully stocked with drugs and doctors—that's how you give back.

I'm conditioned to do work because it has to be done. I have friends who are Black, who have bought my work to hang in spaces where traffic is both Black and white, to start conversation.

His recent post on Instagram speaks to this question:

"My practice as a photographer or as a seer is somewhere between a 24mm and an 80mm lens—depending on the platform. I am accustomed to determining how I am going to proceed with a photo based on the sight, smell, and sound, that moves around the frame—and in some cases the sweetness or sourness of a story.

A photograph made by me surges up from the rattling tectonic shifts between my collaborators and the organic archives of experiential senses that make up my sensibilities—gifts I have been honoured to hold unto in my time on this earth.

Black folks have always lived between the grip and the grind—and our stories are oftentimes found in the shards we leave behind."

JS: ***What else do you want our readers to know?***
RR: In order for us to get to a place where we can see better, we all have to participate in constructing a space that allows change to happen. And then we need to bring diligent, intentional commitment to see it through. I cannot stop working. Someone is waiting for the work to be done.

RESCUED, RESTORED AND REDEEMED: FILLOUS' TREE OF KNOWLEDGE TO RISE AGAIN IN BEREA

by Christopher Johnston

Discussing the laborious and time-consuming reclamation of artist Robert Fillous' historic Tree of Knowledge sculpture, Keith Berr holds his thumb and forefinger within a hair's breadth of each other.

"It was this close to being destroyed and lost," says Berr, award-winning commercial and fine art photographer and owner of Keith Berr Productions in Cleveland, of the majestic, 18-foot-tall cast aluminum relief sculpture designed and fabricated by Fillous to hang on the face of Berea High School in 1968.

Registered with the Smithsonian American Art Museum as the Tree of Education, but locally known as the Tree of Knowledge, the sculpture features seven branches depicting different areas of education: History, Science, Geography, Physical Education, Arts, Economics, and Literature & Humanities. At the top is a relief map of Berea overlaying an abstract representation of the Rocky River and Lake Erie. On a separate small piece in the upper right is a map of Cleveland Hopkins International Airport; in the upper left is a piece with a rocket superimposed on the buildings of NASA.

"Fillous was a visionary, and I don't know if enough people appreciate the grandeur of what he was doing," Berr comments.

A 1972 graduate of Berea High School, Berr was drawn into the project several years ago when former Berea High School teacher Gary Croy took him on a tour of the school. They viewed the sculpture while it still towered above everyone. In 2013, the Berea and Midpark school districts consolidated due to declining enrollment, and in 2017 they were in the process of designing and building the new Berea-Midpark High School in Berea.

The school district had a tremendous amount to deal with overseeing the merger and trying to decide what to retain and what to discard from each high school. So the task of keeping, preserving, and restoring a sizable sculpture from Fillous, a Cleveland Institute of Art graduate and classmate of celebrated Cleveland artist Viktor Schreckengost, seemed a bridge too far.

Fortunately, Berr, The Berea High School Alumni Association, and other preservation-conscious artists recognized the masterpiece from a distance when they saw it or heard about its history. The original high school building, constructed in 1927, and several later additions were slated for demolition in August 2020. Sensing that there was no clear advocate for Fillous' sculpture, Berr knew the clock was ticking for the Tree of Knowledge.

"At that point, the new high school was being built, and I did not want to lose the opportunity to at least get the piece into storage safely," he says. "I was working directly with the Berea City School District and Marianna Peris, president, and her team at the Berea Alumni Association. I had been asked to serve as the point person, so I also made recommendations of qualified art preservationists and restoration experts to do the work."

In that role, Berr contacted David Smith from Austin Finishing Company in Cleveland, a venerable large structure restoration specialist that he knew by reputation. Smith contacted the Intermuseum Conservation Association (ICA) in Cleveland. The oldest not-for-profit regional art conservation center in the US became involved in the sculpture's removal, and provided a quote for the restoration. The estimates Berr got for construction and installation of the sizeable refurbished artwork were ranging around $170,000. Berr shuddered at that price.

EREA HIGH SCHOOL
TN-2

PRECEEDING PAGES: Historic photo of the Tree of Knowledge, being installed at Berea High School in 1968, courtesy of Dennis Kushlak and the Berea Historic Society. ABOVE: The Tree of Knowledge, in April, 2020, just months before before it was removed for restoration. Photo by Keith Berr.

"I saw from one of the quotes that Dave was doing ninety percent of the work, and I knew that he had worked on Schreckengost's Time and Space sculpture and with other major artists and did museum-quality work," Berr recalls. "So I asked him if he would take charge of the restoration and work with me to assemble a crew to oversee the installation, and hopefully to lower the cost, and he said yes."

For the moving and assembly services, Smith enlisted a company he had a strong relationship with, the 100-plus-year-old Tesar Industrial Contractors in Cleveland, to install the Tree of Knowledge at its new location. Glen D. Ramage, architect, completed the drawings for the sculpture's new placement.

Among his multiple duties on this passion project, Berr drove around Berea to identify the right spot for the substantial structure. Not an easy chore. In the middle of the COVID epidemic, face-to-face meetings were difficult, so Berr conversed via email with Tracy Wheeler, Berea City School District superintendent, and Dennis Kushlak, then president of the Berea High School Alumni Association. Berr and two of his classmates, Russ Hill and Nicole Lee Lambert, collected and submitted 1,700 signatures from Berea alumni supporting the saving of the Tree of Knowledge. The board wisely requested suggestions of a group of students, who found the absolutely ideal location: the entrance to the new Performing Arts Center on the campus.

The piece will be mounted twelve feet lower than its original placement on the old high school, so that people can walk up to it and enjoy viewing it. However, it will be approximately seven feet high, so just above hand reach.

Working with the myriad photos he had taken of the sculpture and the new school under construction, Berr created a simulated image of the Tree of Knowledge, as if it were already installed on the new school structure, which the team has used to fundraise.

When Smith did his initial assessment of the piece, it was still too high to view any details. "Once you get up close to it, you kind of fall in love with it," he remembers. "Once we did the secondary assessment, we could see all of the details, and it was intriguing. It's all cast aluminum, except for some molded fiberglass pieces that are the eyes, which is kind of interesting for a piece that was done in the late '60s."

Famous for his meticulous and painstaking work on restoring pieces, Smith customized a table and set of drawers specifically to work on the sculpture, as well as a lift to raise and lower the pieces as needed. He admits that he grappled with some of the intricate details of restoring the sculpture, which was still in remarkable condition despite having been worn by weather and sun over the years in its southern exposure location.

"I was thankful for how good of a shape it was in," he says. "That was a credit to Fillous' craftsmanship, not only as an artist but as a fabricator."

Although he employed a microscope to identify the original colors from tiny chips, there were some that were hard to define. For example, he first thought the base of the tree was black and red. Then, after he and Berr reviewed old black and white photos of the sculpture, he had a late-night epiphany in bed that the red residue was leftover foundry sand. He stripped the red oxide he had used down to the metal again, and the base is now black and silver.

Smith also spent a significant amount of time replacing the worn and rusted connector hardware (screws and nails) throughout the piece.

"I had to make new mounting hardware out of stainless steel, and that was more like making jewelry than restoring artwork," he says. "Nobody is ever going to see it, but I'll know it's there." So will anyone who has to restore the piece in the future. Smith and Berr worked assiduously to document all color choices and everything they did on paper and with photographs.

One of the favorite aspects of the project for Smith has been collaborating with the team of Berea-Midpark High students, hand-picked by teacher Jim Bycznski, from his visual effects and design class, which Bycznski dubbed "The Tree of Knowledge Dream Team." Students who had previously been in the class had also had chances to create props, masks and other items for filmmakers. In 2006, for example, they created the whimsical figure of Schreckengost, piloting one of his iconic pedal car planes, to celebrate his 100th birthday; it flew above Tower City's fountains for many years.

"I'm always looking for real-world opportunities for my students, so that they learn about team work, collaboration, time scheduling, budgeting, etc." Bycznski says. "I want them to know they don't necessarily have to make a living being an artist, but they can use their artistic and creative skills to get into restoration, preservation or other fields."

For the Tree of Knowledge, they worked in the Allied Finishing shop under Smith's supervision to paint portions of the relief forest on the sculpture.

"I told them the sin isn't making a mistake, because I can fix that," Smith recalls. "The sin is not telling me, and that helped them relax immediately. They did a great job, and it was fun to see them so engaged that I didn't hear two words from anyone until they were finished."

Today, the alumni association, Berr, and Assistant Superintendent Mike Draves from the Berea City School District are closing in on completing the project. Currently, reinstallation is planned for April 2023. The total amount needed for the restoration and installation came to $87,933, and the alumni association and Berr have raised $58,527 to date.

Intricately involved in the restoration project, Kushlak, who became president of the Berea Historical Society in June 2021, graduated from Berea High School in 1959. In 1968, the Tree of Knowledge stood tall outside the windows of the classroom where he taught mathematics for two years.

"The idea back in 1968 was to encourage the arts or as one school board member said, to encourage the finer things in life," Kushlak informs. "We thought this was a crucial artwork to save and preserve in the history of the school district, and it couldn't be preserved with just photos. The mission all along was for the sculpture to be on the building and let kids see Fillous' piece of art."

TOP: The Dream Team, under supervision of David Smith, of the Cleveland-based Austin Finishing Company, working to restore the Robert Fillous sculpture, The Tree of Knowledge. From left: Madison Mattila, Manveer Singh, David Smith, Aislinn Murray, and Kalina Leyritana. BOTTOM: Berea Midpark student Madison Mattila meticulously works on the details in the process of restoring the sculpture.

Tax-deductible contributions can be made by sending a check to the Berea High School Alumni Association at 390 Fair Street, Berea, Ohio 44017.

HEIDEMANN TAKES THE HELM AT CIA

by Erin O'Brien

Under leadership of Kathryn Heidemann, the Cleveland Institute of Art has worked to attract students by partnering with Cuyahoga Community College and by joining the Cleveland Metropolitan School District's Say Yes scholarship program, with an agreement to offer up to five scholarships each year to eligible students from CMSD. Per Say Yes Cleveland, the organization aims to "increase education levels of Cleveland residents; boost and retain population in the city of Cleveland; improve college access for middle- and low-income families in Cleveland; and spur economic growth and expansion in the region." "We have to work really hard to make sure to maintain quality of student and deliver a great curriculum," Heidemann, says. And the efforts are paying off. "This year our new class is quite strong, and we're approaching our pre-pandemic numbers." Photo of Cleveland Institute of Art President Kathryn Heidemann by Matthew Greene / Cleveland Institute of Art.

When the Cleveland Institute of Art (CIA) went looking for a new president on the heels of Grafton Nunes' retirement, they found the ultimate candidate in their own house, but Kathryn Heidemann only landed there after a life lived on the world stage.

The Detroit native grew up at points across the globe courtesy of her father's career with Jeep (AMC), which took the family from the Motor City to Brisbane, Australia; Caracas, Venezuela; and Frankfurt, Germany before ending up back in Detroit. Her secondary education included stints at the University of Michigan in Ann Arbor, Columbia College Chicago and finally, Carnegie Mellon University in Pittsburgh, where she earned her Master of Arts Management.

Heidemann put down roots in the land of Three Rivers, serving her alma mater in a handful of positions which culminated in assistant dean of the College of Fine Arts and Heinz College of Information Systems and Public Policy. Her service extended to the civic realm as well; Heidemann was the city's Art Commissioner for nearly five years. Then in 2019, she accepted the position of chief academic officer/dean of faculty and vice president of academic affairs at CIA with the potential of succession planning as part of the mix.

"It did not have a bearing on my decision to come here," says Heidemann of the possibility of landing in the school's top office. "I was just as much interested in the opportunities in Cleveland—and that includes the challenges." She was promoted to chief operating officer and senior vice president in 2021 and became president and CEO of CIA on July 1, 2022.

The 44-year-old notes her years in Detroit and Pittsburgh saw population declines and disinvestment similar to what Cleveland has endured over the last several decades. And while she heartily recognizes art and design as healing tools, when combined with education they can also fuel economic development with urban design, placemaking, and civic engagement. Heidemann should know; she spent eight years with the Pittsburgh Cultural Trust, a nonprofit economic and cultural development entity focused on bringing those components to that city's downtown area. The position instilled in her a unique perspective on urban development.

"What I see are huge opportunities for CIA to be a part of Cleveland's next iteration of itself."

The palette before Heidemann to help reveal what's next is already blooming courtesy of new and upcoming campaigns aimed at enhancing the institution's established resources and legacy. Not surprisingly, the efforts start with the students, who are becoming harder and harder to attract these days on account of shifting demographics, a white-hot job market, and evolving attitudes about higher education.

Amy Morona quantified the phenomenon for *Crain's Cleveland Business* (10/10/22): "More than 710,470 students enrolled at Ohio's private, public and for-profit institutions in 2010. That number would fall to less than half a million a decade later. The state's public institutions saw about a 30 percent drop over that time."

That drop is exactly what Heidemann references when asked about what wakes her up at night. "There just aren't as many eighteen-year-olds in the country as there were twenty years ago. People are having less children. They're having them later in life. That's not something that we can control," says the mother of two, adding that she's done her part to contribute to the population. "I've had two babies and that's about all I can do at this point."

Quips aside, Heidemann continues: "We're a college, but we're still a business and we have to make sure we're relevant. And that we can continue to deliver our curriculum, but also be proactive with what's next as well."

In order to attract more students, Heidemann cites a partnership CIA established with Cuyahoga Community College earlier this year that offers Tri-C students a stalwart leg up with admittance to the venerable arts school—a whole year's worth. Students who complete a specified curriculum and are admitted to CIA will transfer with thirty semester units of credit and enter the college as sophomores. In addition, CIA joined the Say Yes scholarship program with an agreement to offer up to five scholarships each year to eligible students from the Cleveland Metropolitan School District. Per Say Yes Cleveland, the organization aims to "increase education levels of Cleveland residents; boost and retain population in the city of Cleveland; improve college access for middle- and low-income families in Cleveland; and spur economic growth and expansion in the region."

"We have to work really hard to make sure to maintain quality of student and deliver a great curriculum," says Heidemann, adding the efforts are paying off. "This year our new class is quite strong and we're approaching our pre-pandemic numbers."

The forward thinking is spilling outside the iconic walls of the 140-year-old institution as well. The Cleveland Foundation tapped CIA to launch an Interactive Media Lab (IML) on its new campus at East 66th Street and Euclid Avenue, where construction of the foundation's new headquarter building is well underway. Slated to open in spring 2025, the 13,000-square-foot IML will occupy a two-story corner space in the new 95,000-square-foot MidTown Collaboration Center. It will house classrooms, demonstration rooms, a demonstration theater, offices, and an exhibition space as part of the Cleveland Foundation's plan for the sprawling twelve-acre $400-million innovation district.

For its part, CIA will combine its "academic program and an incubator that builds business capacity using augmented reality, virtual reality and artificial intelligence within the context of arts and design. It will feature a state-of-the-art AR/VR/AI production studio used by students and startups, and it will serve as a hub for artist- and designer-driven content, discourse and development," noted Heidemann in July.

"This will be a really great opportunity," she says, adding that the IML will be a place for education, collaboration, and connection and for "highlighting these immersive technologies within the context of art and design." Situated in the Hough neighborhood midway between Downtown and University Circle with access to public transportation, the location for the new IML plays a significant role. "We're planning to expand our presence there, and community engagement is a really important part of that," says Heidemann.

"It will be, in my opinion, probably one of the most catalytic community engagement initiatives we've ever had."

The post-pandemic world, of course, has added new layers to old challenges. "It's taken a toll on our faculty," says Heidemann, reiterating an all-too-familiar phenomenon that has special implications in the academic world. "You can't take care of students if you can't take care of faculty." To target this concern, CIA launched the Jane B. Nord Center for Teaching + Learning earlier this year.

"The Center was a really important priority for me from the day I walked in," says Heidemann, who benefitted from a similar amenity during her years at Carnegie Mellon.

The Nord Center aims to support the development of CIA's approximately fifty full-time and sixty adjunct faculty members with an array of workshops, guest speakers, and one-on-one consultation. The fledgling effort will focus on complexities such as whole student support, navigating social issues, and situations such as multi-generational teaching.

"It's not uncommon to have an eighteen-year-old, a thirty-year-old and a sixty-year-old in the same class," says Heidemann of CIA's diverse student body. "We have a lot of students with divergent learning styles." Heidemann has complete confidence in the Nord Center's new director, Kari Weaver, PhD, to meet the needs of their instructors. "She has just hit the ground running," notes Heidemann, adding that a faculty teaching summit is in the works. And while participation in Center activities is encouraged, says Heidemann, it's not mandatory.

"I don't want to 'voluntold' anyone."

Voluntold? It's hard to imagine any such schoolmarmishness from Heidemann. After all, she's a bona fide rocker, with stints as a bass guitarist in bands such as Rockit Girl, Garter Snake, and Blindsider.

"Alternative rock, punk, metal, country … I've done it all," says Heidemann, adding one purposeful exception: "I am not a solo artist." Being part of a band, she notes, requires compromise, co-creation, conflict management, and the savvy to know when to let someone else take the spotlight. "Sometimes I've been the leader of the band, and sometimes I've been just a bass player."

It would be a mischaracterization to call Heidemann just the Cleveland Institute of Art's new president, because she'll always be a student of sorts.

"Every few days," she says, "I learn something new."

AAWFUL AARON EXPLORES MENTAL HEALTH

interview by jimi izrael, MFA

FACING PAGE: Portrait of Aawful Aaron by Roderick Jackson. ABOVE LEFT: The Fear, alcohol marker and colored pencil on Bristol paper, 17 X 14 inches, 2021. ABOVE RIGHT: Check!, alcohol marker and colored pencil on Bristol paper, 17 X 14 inches, 2021. Artwork by and courtesy of Aawful Aaron Williams.

Aawful Aaron Williams uses a variety of media to get inside your mind and get you to see the world through a different sense. Aawful's works are included in the group show, *The Nexus of Art and Health*, curated by Sienna Brown and on view at the Ohio Arts Council's Riffe Gallery in Columbus, October 29 through January 6. He's got a plan that includes a clothing line and partnerships to expand his reach and find his tribe. We talk about his name, mental health, therapy, and why he doesn't have an agent just now.

JIMI IZRAEL: *Why Aawful?*
AWWFUL AARON: My initials, they're ADW, but me going off of the AA, with my name obviously being Aaron, I always liked, aesthetically, how AAW looked. It got to a point in time where I was like, "Okay, I've been going by AAW for a while but it's not really..." I wanted to add more charisma to what that could be. I was starting to think of myself as the brand that I was starting to align myself to be. Throwing the F-U-L on there completed, to me, the phrase. It completed the alias that I wanted to step into because I knew that this art world wasn't necessarily designed with me in mind, so it's my Batman. It's the same way that a rap artist, or a wrestler, or a superhero, steps into this larger-than-life persona. The way that Aawful Aaron sounded, to me, it had the mystery. It had the stickiness. It had all of those things that I wanted to step into this space with.

JI: *Talk about your exploration of mental health issues specifically among Black men.*
AA: Yeah, so that was something that I often looked because I just always took it for granted. Yeah, I hear people talk about mental health and stuff like that, but I never really thought about it. I was somebody that always have dealt with this space of pain and dealt with—so, I think I had the similar experience. I feel like my experience is no different than any other Black male's experience.

JI: *Don't gloss it over.*
AA: Yeah, yeah. So my experience, at that time, I was... running from my past. I was recreating myself because I was running from my past trauma, which looked like issues with me and my father and the lack of the relationship I was there with that, just me and my mom circumstances, dealing with the death of my grandparents—I lost my grandfather first and then three years later, I lost my grandmother.

JI: *And they were the center of your life?*
AA: My grandfather was the first person to actually be like, "Yeah, he's going to be a artist." I didn't know that at the time. My grandma told me that before she passed away. She was like, "Yeah, your grandfather knew you would be an artist." Or she didn't say that she didn't believe him, but she kind of just like, everybody, every grandparent wouldn't be like, "Oh yeah, my little da, da, da, da."

But I guess the first portrait that I gave him, he always kept it. He saw something in that. Actually, because of my vantage point, I drew better than my cousins, because I was younger and learning at their level. But all of the stuff that I was just finally willing to unpack for the first time.

JI: *Did you explore counseling?*
AA: I did, but it wasn't really because I wanted to, it was more so because I had an opportunity because my girlfriend at the time's friend studied and just got her master's in psychology. So, she blessed me with a therapy session. And so, that was my first and really my last one that I had. And to be honest, that shit fucked me up.

JI: *Really? The therapy fucked you up.*
AA: Yeah.

ABOVE LEFT: Round I, Pick I, alcohol marker and colored pencil on Bristol paper, 17 X 14 inches, 2021. ABOVE RIGHT: Real Life Hit Stick, alcohol marker and colored pencil on Bristol paper, 17 X 14 inches, 2021. Artwork by and courtesy of Aawful Aaron Williams.

JI: ***How?***
AA: Because what happened was, I'm a hard-headed dude. Being serious is all held, sensitive is all held. And so, in a way, her validating how I felt about certain things was just like, "Oh, damn. I can't run from that shit anymore." So her suggestion was you should create work as therapy. Not that I wasn't doing that already, but her point was, create a body of work that... She didn't say create a body of work, but her suggestion was like, when you are making work to cope, when you're making work to now deal with your anxieties... because I was telling her, "Yeah, I'm anxious as shit. This is just whooping my ass." She's like, "Make art to speak to that."

JI: ***How does your experience of trauma come out in your work? Is it in the subject?***
AA: I think it is not just in the subject but really in the energy that goes into the work. Down to the strokes, the lines. I really personify my struggle as much as possible into the work. I know that in order to really connect to people on that emotional level I have to translate that. I think through my style, subject matter, and choice of colors, and stuff like that I really try to recreate that experience for the viewer.

JI: ***Do view you your work as expressionist?***
AA: I feel like my work is definitely more representational than expressionist. But I feel like it definitely is. I draw inspiration from that space, just from the energy of my stroke alone. I would say it would be more like a hybrid, but probably 60 / 40.

JI: ***60 / 40, which?***
AA: Sixty, being more representational, more realistic to 40 expression, abstract. I like to find that balance between the two. But obviously I think with relying on more of my technical skill I enjoy more so illustration and drawing in that sense. For someone to look at the work and to intimately be able to draw themselves into the story, I know that I have to be more leaning towards the representational stuff. I think it's more interesting from a story point perspective as well. But I think in the future I'll move more into a space where it'll be less representational as I mature. As I find, especially scale and work, I'm probably a little less interested in making everything super representational. That's to be determined.

JI: ***Talk about your solo show, it was curated by MOCHA at moCa.***
AA: I was the first artist to set that series off. All that work I was talking about where I was talking about my anxiety and all, that was for that show. I mean that the response is what put me on the map.

JI: ***Your work at MOCHA included sports images, conflict and sports. Like football players lined up, chess game. When you think of conflict is this what you see?***
AA: Yeah, leaning on sports as a metaphor and knowing that people are generally more passionate about sports than the arts. Depending on your background and stuff like that. I know, no pun intended, but in order to level that playing field I had to use language of what it means to be in a contact sport. The pressures of that. The conflict of going against an opponent to win. To take home the prize. Being under that pressure from the fans and having all eyes on you. It was a lot of beautiful metaphors sprinkled throughout the sports world. I knew that I could use that language and represent it in my style and that would essentially be the conversation right there. Just knocking down those barriers.

That was my main concern. Using basketball, football were the two no brainers, especially growing up in a Black household. That's having family members watch basketball games and yell at the TV. That's very nostalgic. Also I challenged myself to not just speak to the sports that I am more familiar with but even challenging myself. Learning more about chess as a sport, learning about fencing as a sport. I wanted to include those to show that no matter how you look at it or what sports you're into, this is a kind of common thread

throughout all of them. I could've included hockey, I could've included NASCAR, wrestling. In fact the original body of work was a lot more expansive than just the sports exploration. Logistically speaking we'll just keep that in the tank.

Say all of that to say, the energy of sports and the energy in which I wanted to tell these stories aligned. I saw a very clear path in which I'm going to do it this way. And I have. Just knowing where my style was at the time, I was like, "Okay, let me go ahead and focus on this body of work and doing it in this more expressive, but very literal type of way with the illustrations and storytelling."

JI: *What's your next solo show?*
AA: My next solo show probably won't be till next year.

JI: *Talk about the show with the Riffe.*
AA: The Riffe Gallery is in Columbus. I forgot how the curator was explaining it to me. I don't want to say it's connected to... I think it's connected to one of their city buildings. So the gallery is, I guess, a big deal for them down there. But I'm just going to just be showing work that I showed for my first solo show because the curator specifically was looking for work where artists were dealing with their health, mental health and using their craft as that.

JI: *Are you being represented by anybody?*
AA: No.

JI: *Why not?*
AA: I feel I just know my value and so, with me understanding my value and understanding and bringing to the space and knowing that, just understanding my trajectory, I'm just trying. I'd rather represent myself for as long as it's conducive.

Promotional poster created by Aawful Aaron for Still Aawful, a block party co-hosted by Williams with the Concession Stand in July 2022, commemorating the first anniversary of the collective and celebrating street culture. Image courtesy of Aawful Aaron Williams.

JI: *So what's next for Aawful Aaron? For the person, for the artist, for the brand—what's next?*
AA: I want to take the energy on what I've been able to create so far, and I'm just going to get on my Andy Warhol shit. And what I mean by that is having my critique or having my work be the critique of American culture through Pop art, because I don't know if I fit completely... I don't know if they can put me completely in the fine art category or box. I think me just having my show at moCa kind of did that, and it just did that in its own. When it comes to commercial and that kind of space, I feel like my trajectory aligns more so with Virgil Abloh's than it does Basquiat's.

JI: *You're currently in Kalamazoo, working on a mural—*
AA: This mural, Isaiah Williams, Starbeing, fellow artist in Cleveland. He's been working really closely with Condados and leading their art department as far as the murals. They are very big on helping artists, working with artists, and paying artists to come in and do murals for their new store locations. The Kalamazoo area, I guess, they don't have as large of a art community as Cleveland or some of the other areas where Condados are popped up. Isaiah reached out to me, he was like, "Yo, bro, got this opportunity looking. I need a sixth man." I was like, "Yeah, man, you can get it. Getting me out of Cleveland. I'm down." I was coming off of another mural too so, before I get into the other mural that I'm working on back home.

The other mural I was working on is on... it's between 76th and St. Clair and East 55th. It's the old funeral home that sits over there not too far from that Shell gas station right there on St. Clair that's going to be turned into a dog training facility. The owner really loved my style and my work. I had a mutual friend, Chad, who runs the Cleveland Mural Company. He was already doing some painting for her. She mentioned that, "Oh, I'm looking, I want to work with this guy," et cetera. However. And then she reached out to me. Chad acted as a liaison and connected us. I sat down with her, did the whole consultant thing. Got her some sketches, she liked the sketches. Got in and knocked it out. I'm probably at 95% with that. When I get back home I got to finish catching that up. So yeah, man, back to back murals. I'm probably be cool on murals for a next little while. Think I'ma take a break, man.

PHOTO

STEPHEN SHAUM

POETS

STREET PHOTOGRAPHY CURATED BY AJA JOI GRANT

"How do you interpret the term, Photo Poet?" *- Aja Joi Grant*

"Creating an evocative essence through a photo." *- Stephen Shaum, owner of Bike Courier Perfect: Street Photography and City Logistics*

@bikecourierperfect

Bio: Committed to living, working, and playing by bike. Searching for life on the margins of presupposed, prepackaged experiences. Being in tune to the city's flow.

Photography styles:
Architectural
Documentary

Multidisciplinary photographer working in digital media, utilizing a mirrorless Sony camera. Notice the sharp focus in low light at Ingenuity.

The Rosies
LAKE
ERIE
SURF
PUNK

POETS

HOLIDAY MARKETS 2022

by Anastasia Pantsios

You want to support artists and makers, shop small, and shop local all the time, and especially during the holidays, and we're here to help. This gathering of markets is presented chronologically, so last-minute shoppers can go right to the date and know their options. But don't wait! The first several are already open for business.

THROUGH DECEMBER 22

For the Valley Arts Center Gift Gallery Shop, VAC members submit work to sell, with most pieces under $200.

VALLEY ARTS CENTER

THROUGH DECEMBER 30

The annual Heights Arts Holiday Store has expanded to fill two additional gallery spaces this year, offering the work of 120 artists and creators. There's holiday-themed stuff, such as cards and ornaments, as well as original handmade artwork. There are plenty of small, affordable items such as mugs, T-shirts and journals, along with fine art prints, paintings and photography. Some artists are contributors to the gallery's regular exhibition schedule, but Heights features at least 20 new artists each year to keep things fresh. The shop also offers CDs and books by locals, handmade Judaica, and a gift registry. Starting November 29, it's open seven days a week except Thanksgiving and Christmas.

HEIGHTS ARTS

NOVEMBER 19–DECEMBER 30

BAYarts launches its holiday season on Saturday, November 19 from 11am to 7pm, with a Holiday Shop Open House & Extravaganza from 3 to 7pm across its entire campus. There's a tree lighting at 5pm and tree decorating from 6 to 7pm, plus ornament making, a visit from Santa Claus, a hot chocolate station, a PTA bake sale, a food truck, a cash bar, live holiday music, a gift-wrapping station and more. After that it'll be open 7 days a week, through 1pm Christmas Eve. The shop offers the work of more than 100 local makers, featuring jewelry, mugs, ornaments, soaps, candles, wall art, holiday cards, holiday decor, apparel & fine art, as well as gift cards for BAYarts classes. There are special shopping days too: noon-3pm Saturdays, December 10 & 17 and noon-3pm Sundays, December 11 & 18 are kids' shopping days when BAYarts staff will help kids choose and wrap gifts for friends and family. On December 15 from 6 to 9pm they're having their holiday trunk show with vendors, food and drink.

BAYARTS

NOVEMBER 19–DECEMBER 24

Mansfield Art Center's 53rd Annual Holiday Fair fills all its galleries with a showcase of fine art, functional crafts and gifts for the holiday season. Find work in a range of media including paintings, prints, photography, drawings, furniture, leather, jewelry, wood, glass, fiber, ceramics, children's items and pieces with a holiday theme. Framed work will be on the walls, with unframed pieces in bins, and artists are invited to submit multiple pieces, giving browsers more to choose from.

MANSFIELD ART CENTER

NOVEMBER 22–DECEMBER 22

The Morgan Conservatory's holiday market features handmade items by staff and members. Many are paper-based, made in the Morgan's own studio, ranging from cards and low-priced novelties to elaborate artist books, although this is one show that admits non-paper artwork too. You can also pick up some of the Morgan's handmade papers for your artist friends. The market is open during the Morgan's regular hours, 10am-4pm Tuesday–Saturday.

MORGAN CONSERVATORY

NOVEMBER 23–JANUARY 8

The Peninsula Art Academy's annual Holiday Show, featuring work by PAA instructors and community members, is next up in its gallery. The juried show is open to works in any medium, as long as they have a holiday theme or would make distinctive gifts.

PENINSULA ART ACADEMY

NOVEMBER 25

The Black Friday Shopping Experience at 78th Street Studios is always festive, and a great post-Thanksgiving boost, with dozens of studios and galleries and other vendors open for business. You'll find fine art in your favorite galleries, a multitude of collectibles, crafts, jewelry, fashion, and of course treats. It's 10am-4pm, but check with specific artists or galleries for variations on those hours.

THE BLACK FRIDAY EXPERIENCE AT 78TH STREET STUDIOS

NOVEMBER 25

The CAN Market returns this year, featuring some spectacular CAN and CAN Triennial swag, plus art by members of our staff and board of directors. We'll be open Black Friday (November 25), Small Business Saturday (November 26), Third Friday (December 16), and other select days. All your purchases support this magazine and help us keep doing what we do.

CAN MARKET AT 78TH STREET STUDIOS

NOVEMBER 26

You simply do not want to go to a shopping mall on this day. What you want to do is go see people who made beautiful, clever, endearing, enduring things themselves, and their friends, and your friends, and support them. Hours are 10am-2pm Saturday, November 26.

SMALL BUSINESS SATURDAY AT 78TH STREET STUDIOS

NOVEMBER 26

The Music & Friends Garage Sale Holiday Edition at the Music Box Supper Club grew out of a couple of pandemic events held outside on the Nautica Boardwalk to give musicians and others working in and around the music scene a chance to bolster their budgets during that dead time. A huge success, it now moves indoors and will feature a lot of local artists, music business types and collectors offering obscure recordings, rare memorabilia, concert photos, music books, posters and more, most of it music-related. Hours are 11am-3pm.

MUSIC BOX SUPPER CLUB

NOVEMBER 26

Cleveland's Winterfest in Public Square and surrounding downtown spaces has been renamed WinterLand. But it still includes the Cleveland Bazaar Market inside the 5th Street Arcades, featuring local artists, makers and entrepreneurs with handcrafted items of all types to sell to shoppers and revelers on Small Business Saturday. This year, Cleveland Bazaar vendors will also be in Tower City in the new indoor park. Find them in both spaces 10am-7pm and then rush outside for the fireworks at 6pm.

5TH STREET ARCADES & TOWER CITY INDOOR PARK

NOVEMBER 26

Holiday at the Hildebrandt invites shoppers into yet another manufacturing building (a former meat processing plant) repurposed as artist studios and small maker spaces. It's now home to ceramics artists and woodworkers, painters and photographers, jewelry makers, a yarn shop and several artisan food businesses making honey, fermented foods, tea and coffee. Not only can you visit the resident artists and makers, but they'll have additional guest vendors in their new Vendor Mall. The market runs 10am-6pm.

HILDEBRANDT BUILDING

NOVEMBER 26 & 27

Crafty Mart, Akron's handmade market, celebrates its 14th annual holiday show at downtown Akron's Bounce Innovation Hub where Crafty Mart has its permanent location now. Dozens of regional crafters and artists will offer handcrafted wares, with local food vendors offering both prepared food and giftable edibles. There are holiday DIY workshops, a gift-wrapping station, beer & wine, live music, raffles and more to create a fully festive event. Hours are 11am-4pm Saturday, November 26 and 11am-3pm Sunday, November 27.

BOUNCE INNOVATION HUB

NOVEMBER 26–DECEMBER 18

Waterloo Arts' annual Holiday Co-op Sale will be open to shop on Tuesdays, Fridays, Saturdays & Sundays. With many vendors from the surrounding community working the gallery during open hours, there's a good chance you'll get to buy a unique handmade (and mostly very affordable) item directly from the artist.

WATERLOO ARTS

DECEMBER 2

In 2019, Waterloo Arts debuted its Art of the Ornament event, a benefit for the gallery's community education programs. It solicits small works of art—anything that can hang on a tree—from community artists and then invites people to stop in one night only from 6 to 9pm to bid on the ornaments, silent-auction style. Winners are announced at the end of the night so they can take their prizes. The event also features free food and a cash bar.

WATERLOO ARTS

DECEMBER 2 & 3

The Cleveland Institute of Art's annual Student Holiday Sale offers one-of-the-kind gifts made by some of the most talented young people in town. There'll be items in virtually every medium you can think of for sale in CIA's Jack, Joseph & Morton Mandel Atrium. Hours are 5-9pm Friday, December 2 and 10am-6pm Saturday, December 3. Also going on at the same time is the 100 Show + Sale where art by students, faculty and friends of CIA is sold for $100 or multiples thereof to benefit the students' annual spring break museum trip.

CLEVELAND INSTITUTE OF ART

DECEMBER 2–4

The annual Little Italy Holiday Art Walk is one of the area's longest running art walks, and an ideal time to rediscover the city's original art neighborhood. It's filled with small shops and galleries, including artist studios in the old Murray Hill School, wine and gelato shops, bakeries, and local artist storefronts offering everything from handmade prints to designer glass. Plan to have a meal in one of the area's restaurants, some contemporary and some still serving Italian specialties popular a century ago. Hours are 5-9pm Friday, December 2, noon-9pm Saturday, December 3 and noon-5pm Sunday, December 4.

LITTLE ITALY NEGHBORHOOD

DECEMBER 3

Each year, the Cleveland Bazaar, which has been sponsoring handmade fairs in the area for 20 years, presents this "teaser" market for its huge annual holiday bazaar at 78th Street Studios the following weekend. It takes place at the Lake Affect Studios in the Superior Arts District where the crowd-averse can enjoy a more manageable shopping experience, with a smaller but still a generous mix of both funky and upscale items from 10am to 7pm There's a bar and vendors offering ready-to-eat foods so you can take a breather while shopping.

LAKE AFFECT STUDIOS

DECEMBER 3–22

Zygote Press, Praxis Fiber Workshop and SPACES Gallery have joined forces in a reciprocal membership program and extend the relationship with their Artpass Off-the-Wall Holiday Sale. A membership at any of these organizations gets you member benefits at all three. The Holiday Sale comes with a reception at each location with refreshments and holiday cheer from 5 to 8pm on successive Fridays: December 2 at Praxis Fiber Workshop, December 9 at Zygote Press, and December 16 at SPACES Gallery. You'll find handmade, local, original works of art at all three locations, and at all price points!

ARTPASS OFF-THE-WALL HOLIDAY SALE

DECEMBER 3 & 4

The Artcraft Building was one of the first in the Superior Arts District to host artist studios, and for more than 34 years it's held its holiday sale there. But with the building sold and many artists moving out, they've moved the event over to the Twist Drill Building at 1242 East 49th Street for the Artists at the Twist Holiday Art Sale. More than 75 local artists and makers, some Artcraft stalwarts, others new to the event, will be sharing their handmade, homemade items 10am-7pm Saturday, December 3 and 11am-5pm Sunday, December 4.

ARTCRAFT ARTISTS AT THE TWIST DRILL BUILDING

DECEMBER 3 & 4

The Youngstown Flea's Holiday Flea returns, and will take place for the first time in its newly purchased space at 365 E. Boardman. Expect to see some of the same vendors you see at the market every month plus about 75 more, many of them with special items for the holidays, such as candles, body products, mugs, jewelry, wearable accessories, T-shirts and edibles. Be warned that heating and parking are limited, and there's no Wifi, so bring cash! Hours are 9am-3pm Saturday, December 3 and 11am-4pm Sunday, December 4.

YOUNGSTOWN FLEA

DECEMBER 7 & 8

The Made @ Myers Holiday Shop returns to the University of Akron, featuring work by students, faculty, staff and alumni of its art school, showcased in its atrium and projects gallery. Hours are 10am-7pm Wednesday, December 7 and 10am-5pm Thursday, December 8.

UNIVERSITY OF AKRON MYERS SCHOOL OF ART

DECEMBER 9 & 10

Cleveland Art is hosting its second annual Holiday Markets at Reithoffer's Art, Spirits and Entertainment in Chagrin Falls' Auburn Arts District. Local artisans will be selling products such as infused honey, maple syrup, handmade crafts, and a new line of furniture made from materials recovered from Terminal Tower. The market is open 3-8pm Friday, December 9 and 11am-6pm Saturday, December 10. Local beverages and charcuterie will be available to enjoy on the spot.

REITHOFFER'S SPIRITS, ARTS & ENTERTAINMENT

DECEMBER 9 & 16

Barb Merritt, owner of Tremont's 818 Studios, is gathering together some of the local artisans and artists in her large network for two successive holiday markets 4-9pm on Fridays, December 9 & 16, the former coinciding with the monthly Walkabout Tremont. There'll be cookies and gift items as well as fine art, including Barb's own photos and mixed media works.

818 STUDIOS

DECEMBER 9–JANUARY 3

Stella's Art Gallery turns its main gallery into a Christmas wonderland for its annual holiday artists market, with artists setting up extra booths inside the space, for a total of more than 65. They'll be offering small affordable gifts, ornaments, cards and fine art, including paintings, photography, prints, upcycled art, pottery, mosaics and stained glass, wood and glass items, and mixed media art. On opening night, 6-9pm Friday, December 9, all the artists will be present at their stations. Also on Friday and Saturday of opening weekend, the gallery will display gingerbread houses, and visitors can vote for their favorite.

STELLA'S ART GALLERY

DECEMBER 10

The Jingle Bell Holiday Shop at the Grog Shop & B-Side Liquor Lounge is part of Coventry Village's festive shopping season. The two venues host more than 50 vendors, some offering wares with music or pop culture connections but many selling other types of items, mostly very affordable. It runs 11am-4pm and yes, the bars are open for fortification, but it's still a very family-friendly market.

GROG SHOP AND B-SIDE LIQUOR LOUNGE

DECEMBER 10 & 11

The Cleveland Bazaar was the first maker market in Northeast Ohio and it's been holding its huge Holiday Bazaar since 2004. It's exploded in size, occupying all of 78th Street Studios' event spaces and many of the galleries. Add to that some of the resident artists and galleries opening their doors and you've got hundreds of artists, makers and other vendors from Northeast Ohio and beyond, including familiar faces and some who don't do every handcrafted market out there. You'll find almost everything here from jewelry to body products, stationery to chocolates, vintage clothing to handcrafted leather bags, covering all styles, tastes and price ranges. It's open 10am-9pm Saturday, December 10 and 10am-6pm Sunday, December 11.

78TH STREET STUDIOS

DECEMBER 10 & 11

The Queer the Halls Artisan Market at LGBT Community Center launched in 2019 to showcase artists who are LGBTQ+ and allies of the community. While you'll find lots of LGBTQ+-themed stuff, there'll also be vendors with handmade products and items that could appeal to anyone on your gift list. Food, drink and entertainment make this a fun event as well as a way to support the community.

LGBT COMMUNITY CENTER

DECEMBER 16–18

Lakewood's Lake Erie Building aka the Screw Factory is still a functioning manufacturing building, but its top two floors, where cars were once made, are filled with artist studios. For its annual Holiday Open House, many of them open their doors to sell their work, with some hosting additional artists to join them in selling jewelry, pottery, prints, paintings, and more. And a plethora of guest artists fills the building's event spaces, bringing additional handmade items ranging from lanterns to candles to lamps made from recycled items to vintage and flea market finds. Hours are 6-10pm Friday, December 16, 10am-6pm Saturday, December 17 and 10am-3pm Sunday, December 18.

SCREW FACTORY

DECEMBER 17

The Beachland Holiday Flea is heavy on vendors selling items that appeal to rock & rollers, including vinyl, DVDs, posters, music collectibles, vintage clothing, pop-culture jewelry and retro chic items of all types. Hours are 10am-3pm and you can expect the bar to be open to fuel your shopping.

BEACHLAND BALLROOM

CONSOLIDATED AD

IN THIS ISSUE

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BAYarts
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Cleveland Print Room
Cleveland Institute of Art
Cleveland State University
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Edward E Parker Museum of Art
East Avenue Gallery, Akron
Flux Metal Arts
HEDGE Gallery
Judson Park
Kings & Queens of Art
Maria Neil Art Project
Morgan Conservatory
Praxis Fiber Workshop
The Sculpture Center
Summit Artspace
Transformer Station
Valley Art Center
William Busta Projects
YARDS Project Space
Zygote Press

Galleries, museums and studios tell their own stories, in their own words, about their own exhibitions, projects, and opportunities.

Through Members Reports, CAN amplifies the voices of the region's art presenters by providing this platform for news from the source.

MEMBERS REPORT

State of the Art: *Constructs*, at Akron Art Museum

by Jeff Katzin, PhD, Associate Curator

Leading up to their exhibition *State of the Art 2020*, curators from the Crystal Bridges Museum of American Art in Bentonville, Arkansas, traveled across the US to find some of the most impressive artists working today. Through their efforts, they brought together a diverse group of 61 artists whose work reflects the present moment from a wide range of perspectives and backgrounds. With *State of the Art: Constructs*, the Akron Art Museum presents a focused selection of 21 artists from the original group. While the exhibition's subtitle, *Constructs*, may be more familiar as a verb, as a noun it refers to a network of small ideas that come together to build a single, weighty concept—a construct. In this sense, our shared conceptions of history, morality, happiness, and more are all constructs.

The artworks in this show thus tackle momentous topics that are deeply embedded in daily life, from sweeping global and environmental issues to the intricate complexities of personal identity, as well as some of the specific places and relationships in between. The details and contexts of the many artistic practices represented in the exhibition vary significantly, but the commonalities among the works point to broader trends in American contemporary art, and even in contemporary life. Collectively, the artists seem to suggest that if humans have constructed the concepts we all live with, then we can also deconstruct those concepts for careful examination, and even reconstruct them to build ourselves a way forward.

State of the Art: Constructs is organized by Crystal Bridges Museum of American Art, Bentonville, Arkansas. The exhibition's national tour is sponsored by Bank of America with generous support from Art Bridges, John S. and James L. Knight Foundation, The Lehner Family Foundation, John P. Murphy Foundation, Mary and Dr. George L. Demetros Charitable Trust, Kenneth L. Calhoun Charitable Trust, and Hilton Garden Inn – Akron.

Images from *State of the Art: Constructs*, a selection drawn from *State of The Art 2020*, the inaugural exhibition of the Crystal Bridges Museum of American Art's satellite venue, The Momentary. TOP: Photo by Cleveland-based artist Lori Kella. ABOVE: Darwin, by Pittsburgh-based artist Su Su, 2018. Images courtesy of Akron Art Museum.

AKRON ART MUSEUM
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

EVENTS:
State of the Art: Constructs, through February 26

Ohio Arts Council

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Art House, From the Eyes of Interns

by Katelin Uhinck and Christina Vitakis

A clay workshop, offered by Art House at the Benjamin Rose Institute. Image courtesy of Art House.

"Thus far, my experience has been very wonderful. Everyone I have met is so passionate about art and sharing that passion with others. It amazes me how much time and effort go into running a nonprofit organization and how incredible the team is that keeps Art House, Inc. thriving. I am so fascinated with how many classes, workshops, open studios Art House offers to the community. Art has always been a huge part of my life. I finally feel like I am a member of an organization whose goals and passions line up with mine." – *Katelin Uhinck, Kent State University*

"Art House creates the opportunity to cultivate creativity through various programming for people of all ages. Through my experience with Art House, I have been granted the opportunity to observe various techniques that inspire how to create art without limitations on art's definition. Art House has given me a safe space to create and fall in love with the arts all over again, from family clay classes to watercolor after-school courses. Art House uses positive reinforcement and cultural awareness to form a space where everyone and anyone can continue on a path of growth and learning." – *Christina Vitakis, Baldwin Wallace University*

ART HOUSE, INC.
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

EVENTS:

Family Open Studio, 1-3pm every third Saturday
Family Clay Day, 10am-noon every other fourth Saturday
Community Culture Night with Stormy Sweitzer, 7-8:30pm Thursday, December 1
The Annual ABC Chili Cook-Off! Benefit, 1-4pm Saturday, March 11
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AAWR Honors Recently Archived Artists

by Megan Alves

Rebecca Kaler, Fallout, oil on canvas, 45 X 45 inches, circa 2010. Collection of the Artists Archives.

This winter, the Artists Archives of the Western Reserve will return to its roots by honoring artists who have recently entered the prestigious 10,000-piece collection of Ohio art. On November 17, the museum opened an exhibition dedicated to painter Rebecca Kaler. Born in Mansfield, Ohio, Kaler uses bold, saturated colors and energetic brush strokes influenced by her extensive time spent abroad traveling to places as diverse as South America, Southern Africa, Siberia, Europe, Mexico, the Caribbean, Canada, and Bolivia, where she once served as a volunteer in the Peace Corps. For nearly twenty years, Kaler also served as the curator of the Pearl Conard Art Gallery on the Mansfield campus of The Ohio State University.

A major theme in Kaler's work is the practice of mark making, using repetitive slashes and graffiti-style text to stake out her claim in time and space. Like paleolithic cave drawings, tally marks on jail cell walls, and the ubiquitous Kilroy of World War II, Kaler's paintings address the primal impulse to impact our surroundings and proclaim our existence.

As she describes, "I use symbols, textures, bold strokes and colors to express a spectrum of human expressions from joy to anger, fear and frustration, and of calm and serenity in a range of environments because at our very core, we all want recognition and to feel that we counted for something… to say, 'I was here, and I did good work.'"

Accompanying her 2-dimensional work will be a series of sculptural Boxes which take the concepts developed in her large-scale canvases and fold them into discrete, portable cubes for exploration in the round. They also play with the various meanings of the common object. She explains, "We use boxes for storage and to keep things safe… Then we box people in, we box in cattle so they don't get away, or when the pressure is on, we feel boxed up, and too many problems can box us in. I took the box and gave it another meaning… I want to give the box itself a moment of glory, away from its job."

This season, the Archives is also thrilled to announce the acceptance of printmaker Wendy Partridge, sculptor Mona Kolesar, and mixed media artist Dan Tranberg into its permanent collection. Images of the acquired work will be available as part of the museum's extensive online database, launched in the winter of 2021. For more information on the newly-archived artists and to view their creations, visit artistsarchives.org.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

EVENTS:

Rebecca Kaler: Fallout, inaugural exhibition as an Archived Artist, through January 14. Artist talk 1-2:30 pm Saturday, December 10

Rafts: Jason Milburn at BAYarts

by BAYarts Staff

Influenced by literature, illustrations in a childhood Bible story book, and the cinematography from the movie *Jaws*, artist Jason Milburn's upcoming exhibition at BAYarts uses rafts as a way to explore how people escape from uncertainty, deal with crises, and survive. Image courtesy of the artist and BAYarts.

As an object, a raft is simple: a flat object that floats on water. To some, it is a platform for recreation. You lie on it in a pool or lake to relax and get some sun or you do cannonballs off of it. To others, a raft is a vehicle of necessity built out of desperation in order to escape. Whether trying to get off a deserted island or cross a border river, a raft keeps the traveler out of the water, still exposing them to the elements. It can be relatively simple to build from found objects, but dangerous to actually use.

In artist Jason Milburn's latest series of work, the people seem to rely on the wooden rafts they're placed on, but we aren't sure how or why.

Did they find these structures or build them? Are they stranded or just trying to get from one place to another? Do they have control of their vessel or are they being carried wherever the currents take them?

Influenced by literature, illustrations in a childhood Bible story book, and the cinematography from the movie *Jaws*, Milburn uses rafts as a way to explore how people escape from uncertainty, deal with crises, and just try to survive daily life. Things like religion, therapy, self-help and medication influence the existential exploration in the images. These institutions can aid in mental and physical preservation but can also cause isolation and anxiety, and often raise just as many questions as answers.

Milburn's working methods have changed in the last couple years. Eschewing a collection of fashion catalogues he'd come to rely on for previous work, he's begun referencing the illustrations in a Bible story book he read as a child to create the figures in his drawings, often combining several different figures to create exactly what he needs. "I like the idea of using these white-washed religious figures placed in undefined secular settings," he explains. "These archaic sources are still a source of guidance for so many of us. It's funny to see people dressed in robes interacting like the people we see everyday."

One thing that hasn't changed is how the drawings are made. Milburn works in ink, ballpoint pen, and ink wash primarily, but there are no preliminary sketches put down in pencil first. "I'll get an idea, from an image or something I've read, and I start working it out in my head. When I'm satisfied with the mental image, I go straight to the paper with a pen. I like using the indelible mark." He continues, "I make changes or corrections with a razor blade, then continue to draw over or around that. The history of the drawing being visible is important. Memory and change are an integral thread in all my drawings."

Milburn received his BFA in drawing and printmaking from the Cleveland Institute of Art in 2003 and his MFA from the painting and drawing department of Kent State University in 2017. He primarily works in ink on paper, with collage and found objects often being incorporated as well. Rendered figures are placed in environments made of flat washes of color to create ambivalent, but humorous, often irreverent narratives of existential themes. He cites Mark Rothko, Helen Frankenthaler, Neo Rauch, Wardell Milan and Amy Cutler among his influences. He has exhibited widely throughout Northeast Ohio and the surrounding region, including at the William Busta Gallery in Cleveland. His recent exhibitions include TROPPUS Projects in Kent and the University of Mount Union in Alliance. Milburn lives and works in Kent.

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

EVENTS

Jason Milburn: Rafts: January 13–February 14. Opening reception 5-8pm Friday, January 13

BAYarts Holiday Shoppe: Opening November 19

Bonfoey Survives the Pandemic with an Updated Website and New Embrace of Digital Technology

by Bonfoey Gallery Staff

Bonfoey Gallery, view from Euclid Avenue. To survive the pandemic, Cleveland's oldest gallery overhauled its website to include an online catalog of works by all the artists the gallery represents, and made the works available through an online storefront. Image courtesy of Bonfoey Gallery.

We've been on a rollercoaster since our lives were turned upside down in 2020 by COVID-19. As an art gallery, our goal has been to pivot and adapt; instead of seeing the pandemic as an obstacle in our path, we can use and have used it for growth.

Our largest goal, during and after the pandemic, was to keep our patrons informed of current events in the gallery amidst capacity limits and social distancing. To answer this problem, we focused on building our digital presence and expanding our outreach.

Our first outreach was to introduce *The Bonfoey Buzz*, our online newsletter that went live in January of 2021. Through this newsletter, we have been able to keep our patrons updated on our exhibition schedule, spotlight new artists that we have taken for representation, and feature new additions to our gallery inventory. *The Bonfoey Buzz* also features our Artist of the Month and online-only exhibitions, and it highlights framing and installation projects taken on by the gallery.

The pandemic forced us to reach out to our clients through our website. In 2021, our major pivot was to overhaul and reintroduce our website, bonfoey.com, to expand our online capabilities. We now show the works of every artist that we represent, an inventory of over 2000 artworks. The website has also enabled us to have works purchased through our online storefront, along with showcasing works through online exhibitions and being able to send clients works through virtual showrooms.

In the last few years, we've also made it an important goal to expand our social media presence and highlight both our artists and services. We created our Behind the Art video series allowing our artists to talk about their work and give a more in-depth explanation to share on our social platforms. We also created various content to share on social media: our Art of the Day series where we posted artwork every day during 2021, Framing Friday that highlighted our framing services, and our Bonfoey Back in the Day series that shared photos from our history.

Over the course of the last three years, we all have had to pivot and reorient our lives. But here at The Bonfoey Gallery, we see change as an opportunity. We thank you all for your support through 2022, during these trying past few years, and through our 129 years of business. Here is to 130!

THE BONFOEY GALLERY
1710 Euclid Avenue
Cleveland, Ohio 44115
gallery@bonfoey.com
bonfoey.com
216.621.0178

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Ken Nevadomi (born 1939), *Nude*, 1988
Acrylic on canvas, 28 x 20.5 inches

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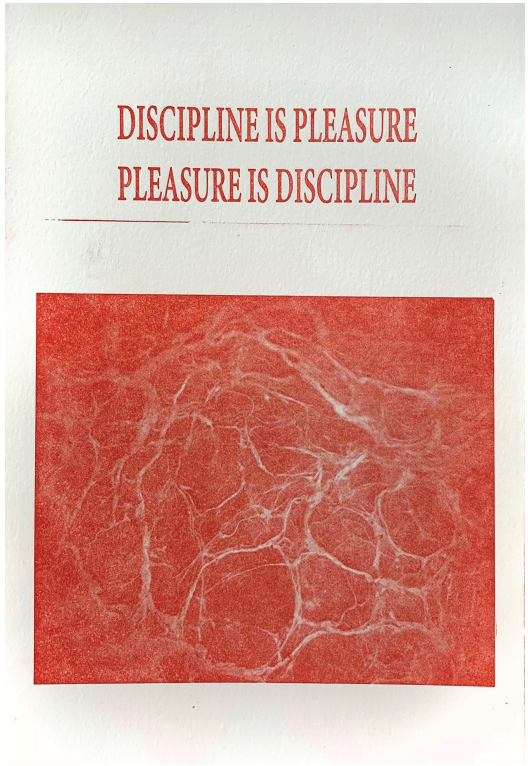
SIE at CIA: Back, and as Always, Brand New

by Michael C. Butz



LEFT: Assless Chaps by Frank Hadzima, a playful and wearable sculpture made of found jeans and felt, earned a Board Honorable Mention award during *Student Independent Exhibition 75* in 2021. RIGHT: Discipline is pleasure pleasure is discipline, Zoë Taylor, letterpress on BFK Reeves, edition of 5, 8 X 6 inches, 2022.

Regular attendees of the Cleveland Institute of Art's (CIA) annual *Student Independent Exhibition* (SIE) know that no two years are alike. In fact, that's part of the show's draw.

Organized entirely by students, who choose jurors and mount the exhibition, *SIE* is one of CIA's most popular traditions. Why? It showcases work from all of CIA's majors, and as a result, provides a completely unique experience year after year.

"I think the diversity of work is always the goal with *SIE*. You never know what we're going to get from students each year, and subsequently, what the student-elected jurors will pick," says Painting senior Frank Hadzima, an *SIE 77* committee chair. "The wonderful thing about *SIE* is that it's completely different every year, so even if you think you've seen it before, you really haven't."

Northeast Ohioans can get their first glimpse of *SIE 77* during an opening reception from 6 to 9 pm on Friday, February 17 in Reinberger Gallery. Awards will be announced at 7 pm that night, and *SIE* will remain on view through March 19.

SIE offers viewers an opportunity to engage with emerging artists and their work, which collectively reflects the issues, concepts, and focuses of CIA's student community, says Reinberger Gallery Director Nikki Woods.

"I think what's really amazing about the show is that it represents so many diverse opinions and artistic strategies, yet they always seem to strike a harmony," she says. "The students are incredibly supportive and respectful of each other's work, and I think that's what helps create that harmony through the discord. Working together to produce this exhibition is an exercise in building creative community."

Regarding that creative community, Painting senior Zoë Taylor—chair of three *SIE 77* committees—says *SIE* is a great opportunity for students to see and interact with the work of their peers on a professional level.

"Seeing work that maybe you saw or talked about in a class hung up on the gallery wall is incredibly motivating and encouraging," she says. "Seeing the work as a gallery visitor provides a wonderfully curated glimpse into the diverse breadth of work and innovation that the CIA community cultivates."

Woods expects big things from *SIE 77*.

"I'm excited to support this cohort of students. This year's seniors are resilient, intentional, empathetic and daring—a combination that's magic for making good work," she says. "I don't know what to expect, but I know it'll be worth experiencing."

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

EVENTS:

2022 Faculty Exhibition, through Thursday, December 22 in Reinberger Gallery

Critical Conversations: Art in Practice (CIA students collaborate with The Progressive Art Collection), December 9–January 23 in Ann and Norman Roulet Student + Alumni Gallery

2023 Student Independent Exhibition, February 17–March 19 in Reinberger Gallery

Student Holiday Sale, December 2 & 3 in the Jack, Joseph and Morton Mandel Atrium

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Cleveland Print Room at 10

by Jeff Curtis

Chimi Beach, photo by Aja Joi Grant, whose exhibition *free body* opens December 10.

January 2023 marks the tenth anniversary of the opening of Cleveland Print Room. After growing tenaciously over the past decade from a small nonprofit startup, the Print Room remains an artist-led project still today. Centering on photography, we are committed to supporting the practice and development of artists of all ages. Through experimentation, gallery exhibitions, residencies, educational opportunities, and affordable access to a community darkroom and studio workspace, we elevate both the image and the artist.

Cleveland Print Room operates with core values that include providing vital support for artists, filling critical gaps in public education, sharing cross-cultural perspectives, and using photography to build community.

Opening Saturday, December 10, Cleveland Print Room presents *free body*, an exhibition of work by Aja Joi Grant. This show features photographic and printmaking works that are portrait based, exploring different poses, expressive body language and engaging compositions. *Ease 3 – Body*, featuring two writers—Kisha Nicole Foster and Haddy Gassama—responding to photographic work, was released in August of 2022 and explored topics of body image and comfort, honoring our bodies as our first home. *Free body* is a continuation of this theme, highlighting grace, different elements in the body, and reflection. Says Grant, "I continue to photograph my immediate community, this time looking a bit deeper to uncover their hidden language."

CLEVELAND PRINT ROOM
ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.802.9441

EVENTS:
free body by Aja Joi Grant, opening reception
11am–3pm Saturday, December 10

Amy Casey, *Highground*, 2019, acrylic cradled on Ampersand Claybord panel, 30 x 30 x 1 1/2 in. Courtesy of Private collection, Dallas, TX and Zg Gallery, Chicago, IL.

A traveling exhibition organized by the Crystal Bridges Museum of American Art, *State of the Art: Constructs* is an exploration into how contemporary art—produced all across the country and in regions outside traditional art centers—reflects the present moment.

Generous support for this project provided by Art Bridges, The Lehner Family Foundation, the John P. Murphy Foundation and the Mary, Dr. George L. Demetros Charitable Trust and Hilton Garden Inn – Akron

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NOV 12 – FEB 26
STATE OF THE ART
CONSTRUCTS

AKRON ART MUSEUM

One South High | Akron, OH 44308 | 330.376.9185 | akronartmuseum.org

Deep Roots Experience: *A Renaissance is Now*, *Dope Boy Chic*, and Mural Opportunities

by David Ramsey

A reception for Donald Black's recent solo exhibit, *A Day No One Would Remember*, at Deep Roots Experience Gallery. Image courtesy of Deep Roots Experience.

Hues: open now

Artists create works of their own concept and topic, with one unifying factor: the primary color is Orange (FFA500). And right in time for fall!

A Renaissance is Now: opens December 10

Inspired by the artistic eye of creatives like James Van Der Zee, Carrie Mae Weems, and Gordon Parks, *A Renaissance is Now* is an exhibition capturing the particularities, struggles, strengths, and celebrations of modern Black and Brown culture.

Dope Boy Chic: opens January 27

Inspired by the cultural musings of the late 1980s and '90s, *Dope Boy Chic* is an exhibition that pays rare homage to the influence, swag, and dress of the neighborhood dope boy.

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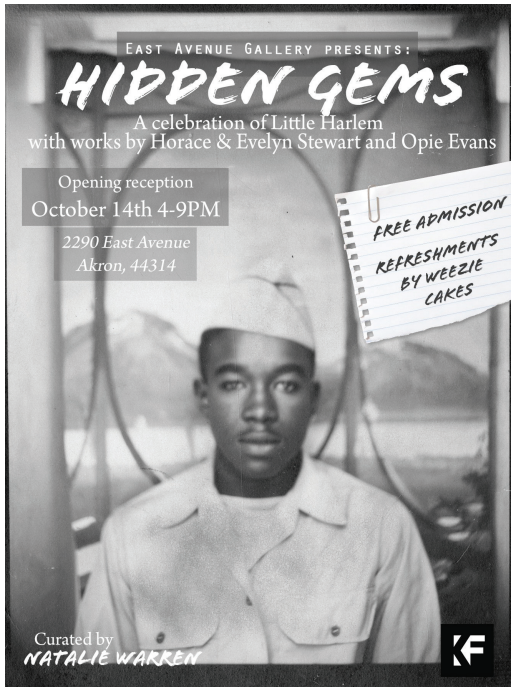
DEEP ROOTS EXPERIENCE
7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

EVENTS:

Hues, open now
A Renaissance is Now, opens Saturday, December 10
Dope Boy Chic, opens Friday, January 27
Murals in My Neighborhood, taking applications

Then, Now, and to Come: East Avenue Market and Gallery, Akron

by Sydney Morris



Akron's East Ave Market and Gallery creates a space for artists and makers to show and sell their work, and in the process builds relationships with other small businesses in the area. Images courtesy of East Ave Market and Gallery.

What the East Ave Market and Gallery used to be, what we are now, and what is to come soon.

East Ave Market and Gallery is a family-owned and -operated business established in the city of Akron. Opening in 2020 as a monthly flea market, East Ave Market became known for its Second Saturday events. After remodeling their warehouse space to include a gallery, the flea market officially became East Ave Market and Gallery. Their mission: to help a diverse group of professional, self-taught, and promising artists showcase their work.

The proud founder and owner is matriarch Jacqueline Harris. An artist herself, Jacqueline uses her years of experience with a wide variety of mediums to create her artwork. A wife of 42 years, mother of five children, and grandmother of four, she has additional experience as a seamstress, caterer, interior decorator, and business manager. Jacqueline implanted in her family the training needed to be well-placed artists and entrepreneurs.

Her daughter and co-founder, Charlee Harris, works as a community leader with several nonprofit organizations, including Akron Black Artist Guild. Charlee is the gallery's artistic director and one of its curators. Her objective is to bring together the Akron community and diversify its art scene by hosting classes and showcasing local poets, writers, and musicians, but her main focus is encouraging local artists and supporting them through their artistic endeavors.

Louise Bane is East Ave Gallery's event coordinator and lead curator. Like her mother Jacqueline, Louise works with several different mediums as an artist, but her first love is sculpting. Louise also has a passion for baking and uses her skill as a sculptor to create beautiful sculpted cakes. Her company, Weezie Cakes, designs cakes that fool the eye and taste phenomenal. Louise believes everyone has the talent to express themselves artistically if given the right encouragement.

Moving away from the flea market setting, East Ave creates a space for small businesses to sell their unique items. With their handmade jewelry, coffee, and beauty products, these skilled vendors uplift the community.

East Ave hopes to continue bringing together a diverse group of artists with distinctive stories, while adding more programming and events in the new year. Additionally, they hope to expand the market to include more vendors.

EAST AVE MARKET AND GALLERY

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Edward E. Parker Museum of Art

by Carmen Lazelle

Sculpture by Edward E. Parker.

RECENT EVENTS

The Gift of Art

Cleveland-based artists Walter Allen Rogers Jr. and Chester Hopkins-Bey recently hosted a two-day pop-up shop in the courtyard adjacent to the museum. They put the word out on social media, hoping to attract the attention of local art collectors. A group of local artists gathered, set up tables, and displayed their work for sale. The weather was agreeable, and several people came out in support of the event. As a result of the positive feedback, pop-up shops will be considered for inclusion in the upcoming programming schedule at the Creative Arts Complex.

Sheroes

Members of the Sheroes organization are remarkable women who provide skills training and resources to thousands of women and girls around the world. By sharing access to their experiences and insight, Sheroes are positive role models who inspire girls to become the world's future leaders and entrepreneurs. The founders of the Cleveland Chapter support Art for Social Transformation, in line with founders of the sisterhood in Accra, Ghana, who celebrate the beauty and resilience of Black women. The group recently held a retreat and their initiation ceremony at the Creative Arts Complex. The facility will be used to host their future events. Contact information for the group is available.

FUTURE EVENTS

Shinn House Exhibitions

The exhibits at Shinn House will be returning this holiday season. Shinn House is located at Mt. Zion Congregational Church, 10723 Magnolia Drive. Rev. Paul Sadler is Senior Pastor; Edward Parker is the art gallery curator. During the exhibits, the works of three artists are showcased and remain on display for six to eight weeks. Food is available for purchase at the forums, and dessert is free. We are still seeking artists to exhibit at Shinn House, so contact us if you are interested in this opportunity and would like to share your portfolio.

Artist Speak forum/lecture series

The Sunday following the closing show at Shinn House, Artist Speak is held at EEPMOA; this lecture series is designed to foster open dialogue between exhibiting artists and the art enthusiasts. The forum features a Q&A session, as attendees are encouraged to ask questions that generate thoughtful discussion. The artists provide details about their inspiration, process, body of work, and technique.

Sofar Sounds Concert

Sofar Sounds is a global music community founded in 2009 in the UK. They have connected artists and audiences through live music performances in over 400 cities worldwide. Everyday spaces become intimate venues for *secret*, immersive concerts. The concerts are small and typically feature three diverse acts, with no headliner.

Tickets are priced at $20 or less, and ticket holders are provided the address to the concert venue 36 hours before the show. Members of the audience have no idea who the acts will be, until they take the mic. Followers of Sofar concerts are familiar with the set-up and enjoy being pleasantly surprised when the artists take the stage. The museum has been selected to host an upcoming concert, which is scheduled for the latter part of November. Check the office for updates. To view previous Sofar concerts, go to sofarsounds.com/videos.

Free art classes

We are looking to increase attendance in our bi-weekly art classes. We invite all artists—aspiring and established—to join us from 6 to 8 pm on Tuesday and Thursday evenings in our lower-level studio. Classes are free for seniors, and all skills levels are welcome. Students are currently sculpting, working with watercolor and India ink; however, all mediums are welcome.

Business hours

The museum is open from 10 am to 3 pm Monday through Friday. If you plan to visit, don't forget to check out the museum bookstore—The African Bookshelf. There are a variety of sculptures, masks, greeting cards and books available. If you would like to plan a visit outside of normal business hours, give Mr. Parker a call to arrange a time.

Partnerships

We always welcome the opportunity to collaborate with like-minded people and organizations. If you have an idea or would like to participate in a mutually-beneficial partnership, let us know. As we always say, "Think art for social development." For schedule updates, or details related to any programs or events, please contact the museum office.

EDWARD E. PARKER CREATIVE ARTS COMPLEX/SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

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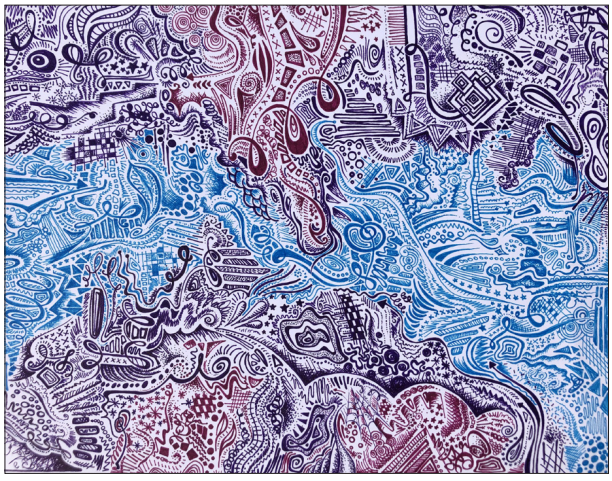
Artwork: Vivian Wattle '25

Stark County Artists Exhibition
December 1, 2022 – January 15, 2023

Coty Gianelli: *Days with Delsie*
December 10, 2022 – January 22, 2023



Lisa Wentling, *River,* pen on paper

Coty Gianelli, *Smile*, digital photograph on E-Surface paper

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Flux Metal Arts Celebrates the Seasons

by Kim Baxter

LEFT: Earrings, by Jessica Carter. RIGHT: Pendant, by Matthew Tenney. Images courtesy of Flux Metal Arts.

From the holidays, to Valentine's Day, and beyond—Flux Metal Arts CELEBRATES the seasons! This year we celebrate a milestone of TEN years of creative community in the jewelry and metalworking arts. We invite you to explore the gallery filled with fresh, fun and unique gifts, and featuring over twenty of your favorite local jewelry and enamel artists from across Northeast Ohio. Choose from a wide variety of handcrafted jewelry and metalwork made by our talented students and established local artists. Perfect for a special occasion or everyday giving, each wonderful creation resonates with the inspired touch of the artist's hand.

Would you rather create your own gifts? Join us for a December class and make your own jewelry gift or personalized holiday ornament! Do you need a secret workshop? Join us for open studio and get full access to jewelry-making tools and the equipment you need to complete those special gifts. We even have last minute supplies to finish your gifts!

Celebrate the New Year with a new YOU! Warm things up this winter, and join us in a class. Along with our popular Introduction to Jewelry and Metalsmithing class, you can explore a variety of techniques including precious metal clay, enameling, soldering, etching and more. From a half-day to a full weekend, enjoy an amazing range of technique- and project-based classes tailored to fit your interests.

Whether browsing our gallery for unique artist-made jewelry, or making your own, you can be wondrously creative at Flux Metal Arts. Visit fluxmetalarts.com for a complete list of current classes and events.

Flux Metal Arts offers a wide variety of exciting classes and workshops in jewelry making and metalworking for students and artists of all levels. Our comfortable and inviting studio encourages creativity, exploration, and artistic community. We celebrate our artistic community through our storefront gallery featuring over twenty local Northeast Ohio artists. To learn more, visit our website at fluxmetalarts.com.

FLUX METAL ARTS
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

HEDGE Gallery features the freshest contemporary art in Northeast Ohio.
Visit us in person at 1300 West 78th Street, Cleveland, OH, 44102
or online at hedgeartgallery.com

HEDGE
GALLERY

Canton Museum of Art

THINKING WITH ANIMALS

Souvenir, 2018-19. Lindsay Pichaske. Stoneware, porcelain, mason stains, hair. 32 x 28 x 17 in.
Image © Alan Wiener, courtesy Greenwich House Pottery

On-view Nov. 25th, 2022 through Mar. 5th, 2023...

Animals have been subjects in art and ceramics throughout history and across all cultures. Animals provide a universally understood way to examine ideas that may be difficult to discuss or understand in any other form.

The over 50 artists in ***Thinking with Animals*** are a diverse representation of gender identity, culture, backgrounds, and career stages. Likewise, their art, in wide range of ceramic techniques, uses the animal form to contemplate various concepts including society, gender and sexuality, current events, memory, and the human condition.

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Coming to The Galleries at CSU: *Beyond Borders, The Art of Siona Benjamin*

by Dr. Samantha Baskind, Distinguished Professor of Art History

THEN TO THE AMAZEMENT OF ALL, THERE AROSE FROM THE FIRE
A BLUE MAIDEN, WAFTING THE FRAGRANCE OF LOTUSES IN BLOOM
लिलित
Siona_06

Siona Benjamin, Finding Home #80 (Lilith), 2006.

The identity of Indian-American-Jewish artist Siona Benjamin is layered and multifaceted, just like her artwork.

Cleveland State University is pleased to present *Beyond Borders: The Art of Siona Benjamin*, a solo exhibition featuring over forty works engaging themes of immigration, gender, the concept of "home," and the role of art in social change.

Raised as a Jew and member of the Bene Israel community in largely Hindu and Muslim Mumbai, Siona Benjamin attended Catholic and Zoroastrian schools before moving to the US. Her transcultural view has been shaped by diverse, complex experiences and is inspired by history and mythology, as powerfully seen by the captivating figures and symbolism that populate her art.

Through vibrantly hued paintings, Benjamin blends tradition with innovation, and navigates feelings of inclusion and exclusion. Further reflecting current issues, her work considers and challenges perceptions about culture, race, and religion. In crossing boundaries and building bridges, she asks viewers to do the same. A documentary about Benjamin, *Blue Like Me*, will play in the gallery media room throughout the show.

Benjamin's art has been shown in galleries, museums, and sacred spaces around the world. She has been awarded two Fulbright Fellowships to explore the theme of multicultural art in Israel and India.

Curated by Dr. Samantha Baskind, distinguished professor of art history, the exhibition will be on view in The Galleries at CSU from January 17 to March 25.

A reception on Thursday, January 26, will feature a collaboration with the CSU Department of Theatre and Dance. Multiple lectures and events throughout the city will be offered by Benjamin during a four-day residency—February 28 through March 3. After the show closes in Cleveland, it will travel to the Skirball Museum in Cincinnati from April 20 through July 30. A catalog will be available at each venue.

GALLERIES AT CSU

1307 Euclid Avenue
Cleveland, Ohio 44115
class.csuohio.edu/art-gallery/art-gallery
216.687.2103

EVENTS

Beyond Borders, The Art of Siona Benjamin, January 17–March 25. Reception 5pm Thursday, January 26, with the CSU Department of Theatre and Dance.

Siona Benjamin Thursday Night Art Talk, 5pm Thursday, March 2

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JOURNAL CAN

SPRING 2023

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Launch March 3 at Prama Art Space

HEDGE Presents Jessica Pinsky, Dale Goode

by Hilary Gent

Jessica Pinsky, Out of Focus, cotton warp, rayon ribbon weft, hand weaving on jacquard loom, 41 X 63 inches, 2022. Image courtesy of the artist and HEDGE Gallery.

Dale Goode, Untitled #20, monoprint, 19.5 X 24 inches, 2022. Image courtesy of the artist and HEDGE Gallery.

Jessica Pinsky returns to HEDGE Gallery with a striking new series of textiles titled I Can't Remember Anything, opening November 18.

Pinsky's weavings represent her mindset during her first year of motherhood in the pandemic. Woven on a TC2 jacquard loom, the original images were chosen by going through images taken on her cell phone from the first years of her twins' lives. She found blurry, indistinguishable imagery of her living room carpet and superimposed them with scans of her twins' early crayon drawings. During the weaving process, she exaggerated the marks by pulling and altering yarns, creating dimension on the surface of each textile.

Pinsky states about this new series, "I'm continually interested in creating woven structures that challenge the geometry of the grid while allowing me to reflect on the complexities of life."

The Gallery will kick off 2023 with an exhibition featuring recent prints, paintings, and sculpture by Dale Goode. Dale was recently curated into the 2022 CAN Triennial where he exhibited an extraordinary three-dimensional installation of paintings. This theme will continue at HEDGE, where several installations will be part of his first solo exhibition. Dale Goode's work opens on January 20.

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

EVENTS

Jessica Pinsky: I Can't Remember Anything, November 18–December 30. Opening reception 5-8pm Friday, November 18

Dale Goode: Prints, Paintings, and Sculpture, opening reception, 5-8pm Friday, January 20

QUARTERLY IN PRINT
WEEKLY BY EMAIL

You get *CAN Journal* quarterly, but you don't want to wait so long? Go to **canjournal.org** to sign up for our weekly e-newsletter. Each week, it's another dose of news and commentary on art in Northeast Ohio. We'll send it to your in-box, FREE.

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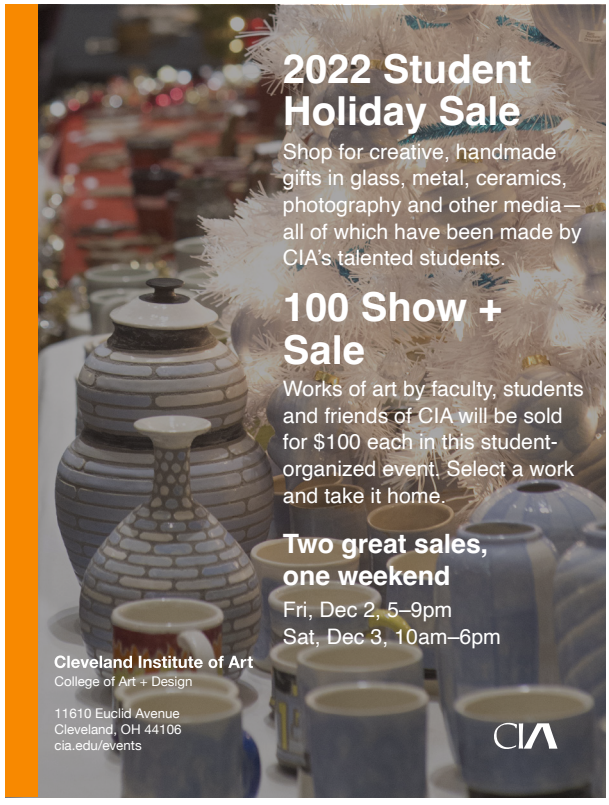
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Works of art by faculty, students and friends of CIA will be sold for $100 each in this student-organized event. Select a work and take it home.
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College of Art + Design
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Cleveland, OH 44106
cia.edu/events
CIA

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GROUP EXHIBIT

ABATTOIRGALLERY.COM
INFO@ABATTOIRGALLERY.COM
3619 WALTON AVENUE, CLEVELAND, OHIO 44113

The Continuing Work of Ken Nevadomi, at Judson

by George Mauersberger

Ken Nevadomi, Study for Bather, mixed media, 22 X 28 inches, 1983. Photo by George Mauersberger.

Complex and saturated with stories, artist Ken Nevadomi's work addresses challenging, oftentimes uncomfortable topics, offering a visual narrative on large-scale canvases. Nevadomi is represented by WOLFS Gallery and now resides at Judson Park, where he spends much of his time in the art therapy studio, creating smaller works. A renowned retirement community, Judson offers a large, well-stocked art facility. His show, *Nevadomi: An Intimate Look*, opens on Friday, January 27, and runs through April 21, and will feature a select group from Nevadomi's personal collection alongside several recent works created at Judson.

Interestingly, as a young man, Nevadomi didn't pursue art as a career. During his time serving in both the US Army and Air Force, he discovered his abilities as a draftsman and painter. After leaving the service, he entered The Cooper School of Art in Cleveland. He began his career at American Greetings, where he worked for several years before eventually moving into fine art and finally joining the faculty at Cleveland State University (CSU) in the 1980s.

"Ken is and has been for many years a really important and innovative artist in Northeast Ohio and beyond," says George Mauersberger, an artist and colleague of Nevadomi's at CSU. Mauersberger is infinitely familiar with Nevadomi's art, having photographed more than 500 of his works. "He has always focused on making art for art's sake as opposed to trying to be really commercial and making only paintings he thinks he can sell," Mauersberger says. "His approach is very idealistic, and his pursuit is to always move art forward."

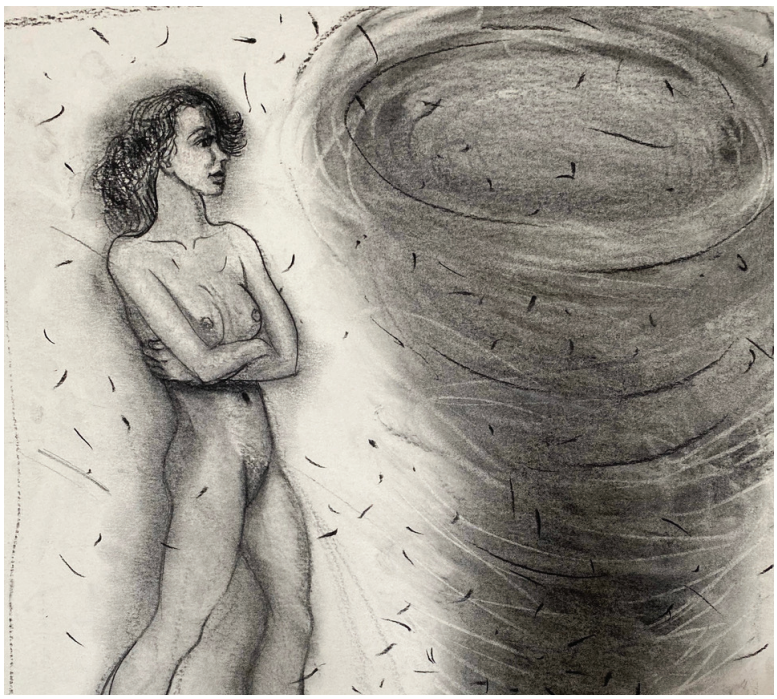
NATURALLY NEVADOMI

Nevadomi's work has been described as mysterious. The human figure or even animals are often central to his subject. He casts his characters in worlds inspired by mythology, religious iconography, and commercial culture. For example, his work Lot's Wife (1989) at WOLFS Gallery depicts faceless figures trying to escape a high-rise tower turned upside down and crashing to the ground, an apparent commentary on the collapse of economic warfare and capitalism.

Mauersberger calls Nevadomi a "very fine craftsman and a draftsman—a master of numerous techniques and styles, sometimes working on a very large scale." His work is emotional, often mirroring history and sometimes inspired by artists who came before, resulting in his own unique and strong compositions.

Michael Wolf, director of WOLFS Gallery, stated, "Nevadomi chose to confront, head on, one of his greatest heroes and inspirations: Pablo Picasso. He admired this 'giant' for most of his life, having spent hours in front of Picasso's majestic Blue Period masterpiece, La Vie, in the Cleveland Museum of Art collection."

The Cleveland Museum of Art has showcased Nevadomi's work, and last fall, he premiered at New York's Independent Art Fair and had a significant exhibition at WOLFS.



TOP: Ken Nevadomi, Dog, acrylic, 26 X 22 inches, 2002. Photo by George Mauersberger.
BOTTOM: Ken Nevadomi, Woman with Cyclone (detail), charcoal, 24 X 19 inches, 2015. Photo by George Mauersberger.

Nevadomi was a regular exhibitor and prize winner in the prestigious Cleveland Museum of Art May Show, a winner of the Cleveland Arts Prize, and an exhibitor at Washington DC's Corcoran Gallery. In 1984, the Smithsonian Archives of American Art featured an interview of Nevadomi by Dennis Barrie, former director of the Cincinnati Contemporary Arts Center and co-creator and former executive director of the Rock & Roll Hall of Fame. During the interview, Nevadomi said this about his evolving works and how they are interpreted: "maybe this year it will strike somebody as meaning one thing, and a year from now it will strike somebody as meaning something entirely different, which is fine."

Nevadomi was never one to interpret his pieces on behalf of viewers. He wants them to wrestle with and work out the ideas, messages, and meanings.

Despite his national recognition, Nevadomi stayed as a teacher and working artist in Cleveland. In a previous *CAN Journal* article, author and artist Douglas Max Utter described his "planting both feet in Cleveland" as "a kind of originality to which few artists aspire."

"Ken is kind of that rare commodity of a local artist who has national recognition," Mauersberger adds, relating how they became longtime friends and neighbors and enjoyed not only sharing their art, but running and participating in road races.

He is also the kind of artist that is constantly learning—always challenging the status quo through his works. Mauersberger says, "He is always pushing the envelope and pushing his work—and he does not remain static. He's always trying to grow as an artist."

HOWSON/STREETER GALLERIES AT JUDSON PARK

1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

EVENTS

Nevadomi: An Intimate Look, January 27–April 21

Kings & Queens of Art to Confront Darkness and Defy Stereotypes with a Mobile Art Gallery and Classroom

by Gwendolyn Garth

Kings & Queens of Art Director Gwendolyn Garth envisions a new, digitally-equipped mobile art gallery and classroom—a new Art Palace on Wheels.

Founder Gwendolyn Garth is in the process of re-inventing the nonprofit organization Kings & Queens of Art with a project called Confronting Darkness and Defying Stereotypes. At its heart will be a mobile art gallery and classroom that will serve dual purposes: to develop, promote, and increase the visibility of the artwork of minority and marginalized artists (i.e. returning citizens and youth-at-risk) in all disciplines of art: visual and performing; and to function as a mobile classroom teaching art and adult literacy.

She is in search of a vehicle to convert into this facility, and invites anyone with such a prospect to contact her.

"Our citizens who are presently incarcerated are often referred to as 'The Forgotten Population,'" Garth says. "More than 650,000 prisoners are released nationwide each year (5,000 return to Cuyahoga County), and the reintegration of men and women leaving prison is challenging policymakers and practitioners at the federal, state, and local levels. Often cited as being of greatest concern is the high rate of recidivism among former prisoners—half of whom return to prison within three years—yet, recidivism is only one outcome in the process of leaving prison and returning home. In Cleveland, 66 percent of adult residents are functionally illiterate."

"As a creative art therapy specialist, and as a formerly-incarcerated artist and recovering alcoholic and addict now in uninterrupted sobriety, I have firsthand knowledge that one of the struggles of presently- and formerly-incarcerated artists lies in their personal searches of self-acceptance and community acceptance."

This outreach project was conceived with "recidivism prevention" in mind. It is my intent to allow for and build direct relationships between presently and formerly incarcerated artists, neighborhood artists, and the communities they inhabit or anticipate coming home to.

The Art Palace on Wheels brings the Arts "Outside," literally and metaphorically. It creates a public art gallery platform that will reach Clevelanders who don't frequent local cultural institutions.

My intent is to travel to accessible public spaces such as libraries, schools, park districts, parking lots, and vacant lots throughout Cuyahoga County and beyond. Performing art programs will accompany the exhibit and will take place outside the mobile art gallery or in nearby publicly-accessible spaces.

This exhibition is not intended to be seen as a trip to the zoo or the opening of a cabinet of curiosities. This is an exhibition of sincere attempts to "confront darkness and defy stereotypes" in the minds of the artists themselves and in the minds of our community.

Anyone who has a lead on a school bus or similar vehicle that could be converted to serve this purpose is encouraged to contact her.

KINGS & QUEENS OF ART
1385 East 34th Street
Cleveland, Ohio 44114
kqoa.org
gwendolyngarth@gmail.com

Rick Rollenhagen and Dan Miller at Maria Neil

by John Farina and Adam Tully

LEFT: Rick Rollenhagen, Antinous Emerging No.2, alabaster, 11.5 X 15 X 13 inches, 2022. RIGHT: Dan Miller, Untitled, acrylic on canvas, 12 X 12 inches, 2022.

RICK ROLLENHAGEN: *THE SPIRITUALITY OF SPONTANEITY*

Multi-medium artist Rick Rollenhagen enlightens Maria Neil Art Project and its viewers to close out 2022 and help us usher in 2023. His stone sculptures capture elements of spirituality derived through the process of carving, and the drawings and prints create forms quickly-rendered and later elaborated. Goddesses and gods of the European Middle Ages take center stage in forms of alabaster marble, and other malleable stone. These sculptures, as well as the ones reflecting emotions and feelings, are created through the process of directly "attacking" a block of stone with only a partial, or no, a priori conception of the final form. Says Rollenhagen, "Through the process of carving the stone, I attain a meditative state whereby the blows of the hammer to the chisel follow the beats of my heart. Additionally, to paraphrase Barbara Hepworth, my left hand which holds the chisel is my thinking hand, whereas my right hand which holds the hammer is my motor hand."

Accompanying his three-dimensional works are blind contour sketches of models and artists. The two-dimensional work, unlike the sculptures, is based on direct observation. The drawings are further elaborated with acrylic paint or turned into linoleum block prints. Since these works are based on direct observation, there's an equally-intimate quality attributed to their creation that mirrors Rollenhagen's "hands-on" approach to his art.

DAN MILLER: *MELANCHOLY AND MALIGNANCY*

Dan Miller returns to Maria Neil Art Project in early 2023 for *Melancholy and Malignancy*—a new collection of acrylic and watercolor works. After his successful autobiographical exhibition in 2019, Miller did a deep dive into his own thoughts around depression and what some of the root causes (for him) may be. "(It started) as a thought experiment about what depression would look like if it were a pathogen, bacteria, parasite, growth or rash." Miller continues, "I thought about how I had originally wanted to do medical illustration when I was young. Then I thought about how differently mental health struggles would be treated and talked about if we could point to the tiny monsters who caused it."

This thought caused an immediate and visceral response with Miller. Colors entered his mind and were committed to board, were investigated and finally tweaked in such a way to create a sense of visual discomfort with the viewer. These "tragedies in vibrant pop tones" will be on view during the most doldrum months in Ohio, where grey skies greet us and bare trees are ever present. An interesting juxtaposition, indeed.

MARIA NEIL ART PROJECT

15517 Waterloo Road, Suite 1B
Cleveland, Ohio 44110
info@marianeilartproject.org

EVENTS

Rick Rollenhagen: The Spirituality of Spontaneity, through January 6. Hours by appointment, marianeilartproject@gmail.com. More about the artist, rickrollenhagen.com.

Dan Miller: Melancholy and Malignancy, February 3–April 7. Opening reception 5-9pm Friday, February 3. Other hours by appointment, marianeilartproject@gmail.com. More about the artist, danielmillerart.com.

Morgan Conservatory Looks Forward to 2023

by Belle Mercurio

Swift Dream, encaustic by Morgan Conservatory Studio & Community Arts Education Coordinator and lead paper maker Michaelle Marschall. Image courtesy of the Morgan Conservatory.

At the Morgan this winter, we are feeling grateful for our community of supporters after our annual Kozo harvest. The art of papermaking has a long and interesting history that can be traced to ancient China and the bark of the kozo plant over 2,000 years ago. Kozo, also called the paper mulberry plant, is the same type of fiber grown, harvested and, transformed into paper each year at the Morgan. Our Sam Caraboolad Garden is a green oasis tucked into the industrial brick scenery of the Midtown neighborhood. It is the largest kozo grove in the US. We encourage you to attend our kozo harvest next year to experience an integral part of our organization. We are in the midst of the holiday season in our gallery. Our annual Morgan Market will commence on November 22 and run through December 22. The event allows our members exclusive use of our gallery space to sell their handmade works, just before the holiday rush! We have also updated our membership tiers and benefits—if you have been thinking about becoming a member, now is the time! You can learn more about our new membership tiers on our website, morganconservatory.org/membership.

Beginning in the new year, we will offer a robust variety of winter workshops. Our season will include both in-person and virtual programming in all areas of paper, print, and book arts. We are also offering new workshops, including Archival Mounting and Matting Techniques for Works on Paper with Celeste Stauber, Exploring Encaustics with Michaelle Marschall, and virtual Historical Valentines with Stephanie Wolff, among others. To learn more about these and other workshops and to reserve your spot, head over to morganconservatroy.org/allworkshops. Becoming a member of the Morgan also grants you access to multiple discounts, including 10% off any workshop purchase. Interested in learning more about letterpress printing? Get 10% off when you call to register for Bridget Lewis' virtual workshop, Paper Choice for Letterpress Printing, from 6 to 8 pm on February 20, and Wendy Partridge's in-person workshop, Letterpress Possibilities: Pressure Printing and Moveable Type, on March 25 and 26.

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

EVENTS

Morgan Market, November 22–December 22

Katlin Shae's *Tragic Miracle* at Praxis

by Jessica Pinsky

Image from Katlin Shae's *Tragic Miracle*. Courtesy of Praxis Fiber Studio and the artist.

At Praxis, we love to collect sayings in our vernacular that relate to textiles and fiber art processes. A personal favorite is, "I love that with every fiber of my being." We are thrilled to host local artist Kalin Shae in the Praxis Gallery this winter. In her statement she shares this sentiment of finding the connection between fiber and our personal lives:

"Descriptive words like string, thread, tapestry, weaving, warp, woven, loom, fabric, and weaver are often used in language as metaphors for regarding the meaning of life. These discoveries help me understand the cosmically-grand scope of this lineage and my current place in it."

Katlin's newest body of work will be on display in the Praxis Gallery through Wednesday, December 21.

Tragic Miracle is a woven reflection on the deep relationship between the artist and her late grandmother. Viewers will be transfixed by the colors, patterns, and texture in Shae's weavings. Many works are woven digitally and include remnants, texts, and images from her grandmother's collection. This personal and profound exhibition is not to be missed.

PRAXIS FIBER WORKSHOP
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

EVENTS
Katlin Shae: Tragic Miracle, through Wednesday, December 21

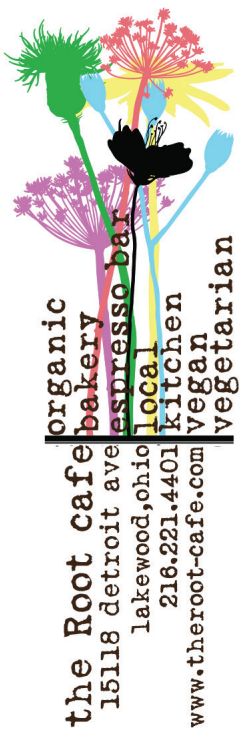
The Sculpture Center Presents Julie Schenkelberg, Sarah Dittrich, and Connie Fu

LEFT: Sara Dittrich, The clouds move on, but I am still here, video still, 2022. CENTER: Julie Schenkelberg, Vestige (detail), 2022. RIGHT: Connie Fu, Evolution, var 3, handwoven textile with assorted fibers, 2022.

SCULPTURE CENTER
1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

EVENTS
Julie Schenkelberg: CURRANT, through December 16

Sarah Dittrich: In slowness there is fullness, through December 16
Connie Fu, January 20–March 4. Opening reception 5:30-8pm Friday, January 20



CAN BLOG
AND
E-NEWSLETTER

Find weekly previews of current art exhibits all over northeast Ohio in the CAN e-newsletter. Find reviews of current shows and more in CAN Blog. Find all that and more at CANjournal.org.

cuyahoga arts & culture

CAN's weekly e-newsletter and CAN Blog were created with the support of the Ohio Arts Council and the George Gund Foundation

The George Gund Foundation

Summit Artspace Launches Gallery Alignment Plan

by Grace Carter

LEFT: The Intersections Gallery at Summit Artspace. RIGHT: The Betty and Howard Taylor Main Gallery, at Summit Artspace. Images by Taylor Clapp, courtesy of Summit Artspace.

Summit Artspace's art deco building, commissioned by John S. and James L. Knight in 1927 to house the *Akron Beacon Journal*, has abundant space to showcase art and engage the public with local artists. The historic edifice boasts five galleries and over 25 resident artist studios within its 55,000 square feet.

Summit Artspace's professional leadership recently created a strategic vision for each of the five galleries, allowing the organization to better serve local artists. Supported in part by a grant from Peg's Foundation, each gallery has a target audience and specific exhibition formats. Three new gallery names reflect both the physical locations of the spaces in the building and the gallery alignment plan, designed so that artists at all points in their careers have a place to show their work. "This is a milestone for Summit Artspace and helps ensure that we are resourcing artists at all points in their careers," notes Director of Artist Resources Natalie Grieshammer Patrick.

The Taylor Gallery, named after Summit Artspace founders and patrons Betty and Howard Taylor, presents emerging and established artists through signature juried exhibitions with noteworthy jurors, and mid-career and established artists with solo exhibitions. Recently, the Taylor Gallery has displayed prominent local artists such as Eva Kwong, Micah Kraus, and PR Miller. Additionally, it features longstanding annual exhibitions such as the *Kaleidoscope* juried exhibition and *FRESH*, which invites artists to submit innovative and challenging works.

The Welcome Gallery, located adjacent to the front entrance, features community-forward exhibitions selected based on partnerships and community projects, such as the annual *StarBurst Juried Regional High School* exhibition and solo shows from Summit County Developmental Disabilities Board artists.

The Intersections Gallery serves established artist communities through group member exhibitions and celebrates the milestones and histories of these organizations, including the Artists of Group Ten, the National Collage Society, and the Women's Art League.

The Forum Gallery highlights emerging and established artists with group exhibitions. This space encourages dialogue between local artists and elevates creativity and exploration.

The Horizon Gallery links emerging artists to new audiences through solo exhibitions. This space celebrates rising local talent and provides recent graduates, or those new to the field, the opportunity to build their portfolios.

Summit Artspace announces calls for art through newsletters and social media. Artists wishing to exhibit at Summit Artspace may apply through the calls for art or submit exhibition proposals to Natalie Grieshammer Patrick at natalie@summitartspace.org.

SUMMIT ARTSPACE

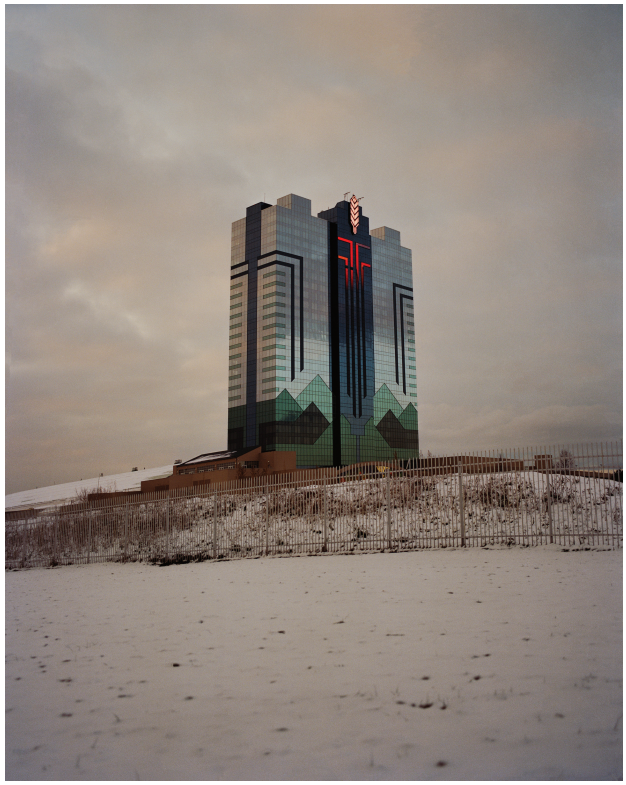
140 East Market Street
Akron, Ohio 44308
summitartspace.org
330.376.8480

EVENTS

Fall Exhibitions, through Saturday, December 17
Winter Exhibitions, January 13–March 18
Akron ArtWalk, 4-9pm Friday, March 10

Gregory Halpern at Transformer Station

by Lisa Kurzner



Gregory Halpern, Untitled from *19 Winters / 7 Springs*, archival inkjet print, circa 2002–2022.

In early November, Transformer Station opens a major exhibition of photographs by Gregory Halpern, *19 Winters / 7 Springs*, a show that spans nineteen years' work made in Halpern's hometown of Buffalo and the surrounding Erie County in Western New York. Comprising approximately fifty mid- to large-scale color prints and additional tabletop sculptures, the exhibition leads viewers through a poetic visual survey of a landscape over time. Though firmly rooted in a distinct American documentary tradition tackling social stratification, places of labor, the people and neighborhoods of an uncodified, fallow industrial landscape, Halpern's pictures reach beyond well-defined subjects into the tangential, the poetic and surreal. More importantly for this moment, the work tackles head on broader issues of class and equity among the populations Halpern knows well. With this project, he expands upon his distinctive style of a new form of documentary photography, harnessing poetic rhythms and novelistic detail to the service of telling a great tale of a specific time and place, one that speaks to the larger issues of local and global society. This exhibition will mark a turning point in Halpern's career, as a summary of experimentation and thoughtful research in a landscape he knows intimately. Born and raised in Buffalo, Halpern received his BA in history and literature at Harvard and his MFA at California College of the Arts. He now teaches in nearby Rochester, bringing him back to his roots.

This full series of photographs will appear in published form with Mack Books in the coming year, marking the fourth publication the artist has published with Mack.

Halpern has received numerous awards and accolades for his past work, including the Aaron Siskind Foundation's Individual Photographer's Fellowship and the prestigious Guggenheim Fellowship, among others. Recent commissions include the SFMOMA/Hermes Foundation/Henri Cartier-Bresson Foundation; Soleil Cou Coupé, exhibited at San Francisco MOMA; and in Paris at the Henri Cartier-Bresson Foundation. In 2021, Halpern was included in the show on new documentary styles, *But Still, It Turns*, organized by photographer Paul Graham at the International Center of Photography (ICP), New York. He will have a solo exhibition, *Let the Sun Beheaded Be*, also at ICP in 2023. His work is held in many museums, including the Museum of Modern Art, New York. He is an associate member of Magnum Photos and is represented by Loock Galerie.

TRANSFORMER STATION

1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

EVENTS

Gregory Halpern: 19 Winters/ 7 Springs, through February 5

Art + Poetry at the Valley Art Center

by Valley Art Center Staff

ABOVE: Ray McNiece performing at a previous edition of Ekphrastacy. Photo courtesy of Heights Arts. *51st Annual Juried Art Exhibition*, on view through December 14. LEFT: Julie Polsinelli, newly-appointed assistant director and gallery manager at Valley Art Center.

Valley Art Center will combine poetry and visual arts for the *51st Annual Juried Art Exhibition*, on display through December 14. Artists within a 250-mile radius of Chagrin Falls submitted artwork for consideration to this prestigious annual exhibition, juried this year by Casey Monda of Casey Monda Art Advisory, Arnold Tunstall, director of galleries at The University of Akron, and Mark Yasenchack of Mark Yasenchack Studio.

There is a notable new addition to the over $2,750 in community-sponsored awards. "In honor of our beloved long-time instructor and friend, the Darlene Jackson Watercolor Award of $250 cash will be given annually to a jury-selected painting in the medium of watercolor," says Executive Director Rebecca (Bec) Gruss. "This award will be given for decades to come as we continue to celebrate and honor Darlene, an incredible artist and teacher."

In connection with the exhibition, Valley Art Center will host Ekphrastacy – Artists Talk + Poets Respond at 6 pm on Thursday, December 1, in partnership with Heights Arts. The series, modeled after the Greek term ekphrasis, or a poem that is a vivid description of a work of art, is a celebration of both visual and spoken word artistry.

Says Heights Arts Executive Director Rachel Bernstein, "We are excited to once again share this signature program with Valley Art Center. Hearing artists talk about their work and then poets contributing similar or perhaps completely different interpretations, provides all who attend—artists, poets, and audience members alike, a much deeper appreciation of the works themselves, the process of creating them, and their impact on those that view them."

The program will be led by current Cleveland Heights Poet Laureate, Ray McNiece, along with Cleveland poet Siaara Freeman, and former Cleveland Heights Poets Laureate Christine Howey and Mary Weems. These poets will compose and read poems directly inspired by exhibited artworks. The Cleveland Heights Poet Laureate is conferred by Heights Arts and is the longest-running poet laureate program in the state. In early 2023, the 11th Cleveland Heights Poet Laureate will be chosen for a 2023–2025 term.

Valley Art Center is also thrilled to announce Julie Polsinelli as assistant director and gallery manager. A lifelong creative, Julie is a graduate of Case Western Reserve University and the Myers School of Art. Julie's passion for art history drives her devotion to advocating for the voices of community artists and connecting them to new audiences.

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

EVENTS

51st Annual Juried Art Exhibition, through Wednesday, December 14

Ekphrastacy - Artists Talk + Poets Respond, 6pm Thursday, December 1

Art by the Falls Call for Artists open until February 15

Annual Student Faculty Show opening reception, 6pm Friday, January 27

Gift Gallery Shop, November 1

Marking Place and Time with Timothy Callaghan, at Busta Projects

by William Busta

Timothy Callaghan, May, gouache on paper, 20 X 20 inches, 2022.

What could be more obvious or more pleasing than paintings of your hometown? Maybe with a comforting recognition of local landmarks? Maybe enhanced with a new flourish? This was the appeal of the Cleveland Calendars published in the 1980s and 1990s by International Printing Company, who commissioned a different artist each year. These annual commissions included Mary Lou Ferbert, Moses Pearl, Florian Lawton, Martin Linsey, and, most notably and expressively, Viktor Schreckengost (1980).

But cities are not so obvious and art is not about pleasing.

Twelve months in the year; twelve paintings in this exhibition. Timothy Callaghan paints the neighborhoods of Cleveland as encounters in everyday life. His work has a pedestrian point of view—the viewer senses as if being there, seeing as the artist sees. Image is about meaning, not abstracted icon. We started discussing the possibility of this exhibition in early 2021, as I was thinking about how the sensibilities in his painting carry us through the year. The work has been in progress since: the work reflects time and perception through time, piece to piece.

Within the gallery, instead of didactic, I chose to accompany Timothy Callaghan's paintings with poetic notations. For December:

Where do we feel we belong,
where every place we pass
is a memory of love
or loss? We walk these old
streets
as if possessed, even as our
brave footsteps fade in the
dusk.

This work of Timothy Callaghan is the last of a set of three exhibitions at William Busta Projects this year. It follows possible and recontextualized cityscapes by Mary Jo Boles, and elegant and enigmatic prints by Laurence Channing. The work of each artist creates a mythic structure out of the fabric of Cleveland. That is something we all do, in a way. The cities we live in are as much personal perception as brick, wood, and steel.

WILLIAM BUSTA PROJECTS

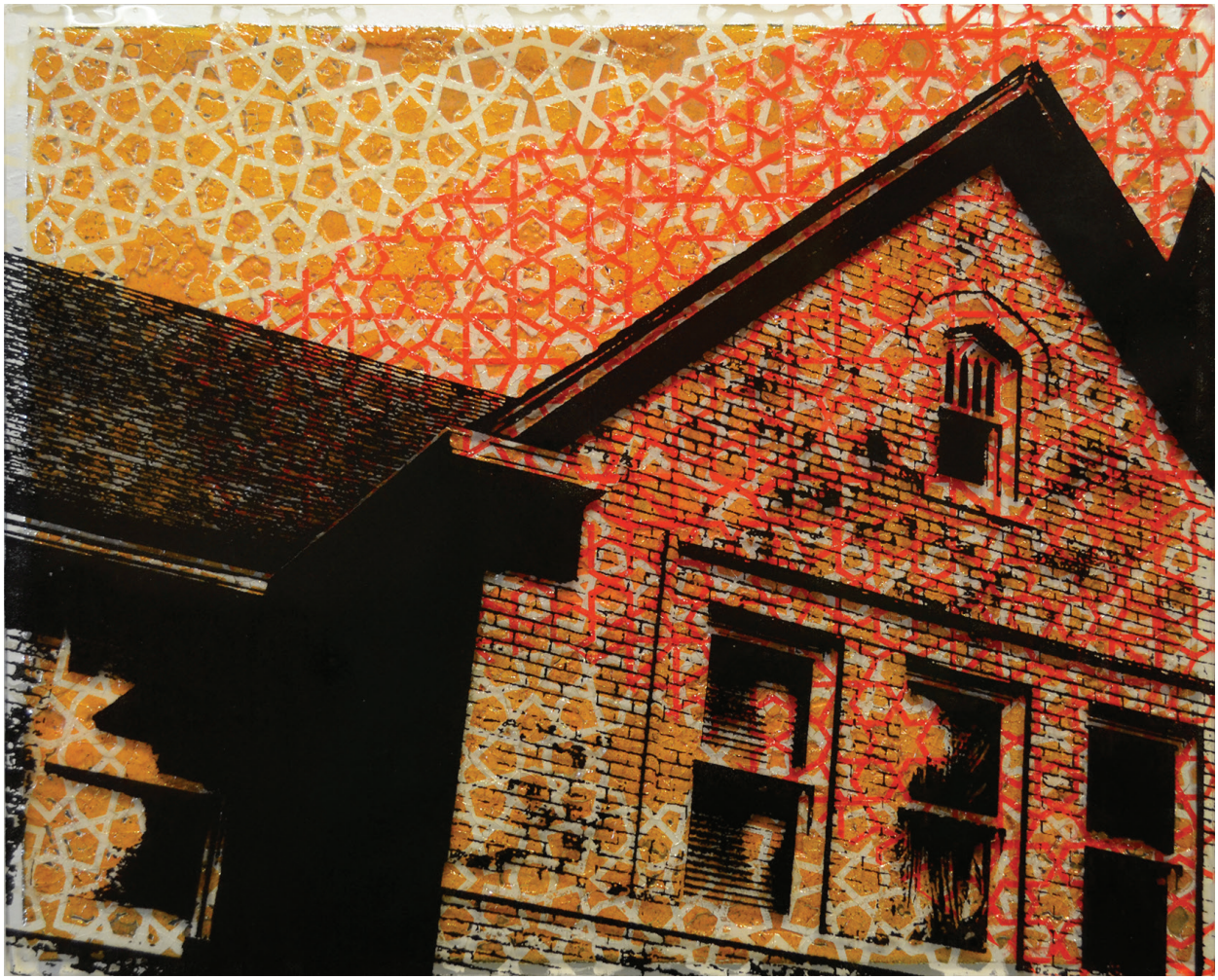
15517 Waterloo Road, Suite 2 Upstairs
Cleveland, Ohio 44110
216.401.2752
Open noon-5pm Thursday, Friday & Saturday

EVENTS

Timothy Callaghan: Factotum, November 18 through December 31

The Series and the Multiple, at YARDS Project Space

by Liz Maugans



Interconnected, by Scott Goss, one of the artists featured in *The Series and the Multiple*, on view through January 7, 2023 at YARDS Projects.

In his sketchbooks, Pablo Picasso often made drawings where, by pressing hard, he would create an imprint transferred to the following page. He would be greeted with a trace on the subsequent page that presented a template for changing the image later, gradually or radically.

The opportunity to create multiples and develop work through a series is best celebrated with the disciplines of ceramics, bronze, glass, photo and print. The matrix, the mold, the cast and the contact sheet all celebrate the ways in which artists have played around with the variant, the duplicate, the edition, and serial imaging. The artists in this exhibition delve into this subject of the repeated form, the motherboard, the edition and its variants, and even the wide lens of multiple ways artists work within a series.

YARDS Projects is pleased to present artists Shelly Ahern, April Bleakney, Margaret Collins, Scott Goss, Val Grossman, Elyse Herrera, Jacques P. Jackson, Earl James, Jennifer Leach, Andrea LeBlond, Seth Nagelberg, Kelly Pontoni, Kevin Snipes, Trudy Wiesenberger, and Linda Zmina.

YARDS PROJECT SPACE

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

EVENTS

The Series and the Multiple: November 3–January 7

Art Venture: Earl James and Linda Zmina Glass and Fabrication Studio: 10am-noon Saturday, November 19

ArtsPass Off the Wall Holiday Sale, at Zygote Press, SPACES, and Praxis Fiber Workshop

by Zygote Staff

Ready for the holidays: An installation view of an earlier Off the Wall Holiday Sale at Zygote Press. Image courtesy of Zygote Press.

In case you haven't heard, Zygote has joined forces with Praxis Fiber Workshop and SPACES Gallery to launch their ArtsPass Reciprocal Membership Program. So if you purchase a membership at Zygote, your membership is now recognized with our partner organizations, Praxis Fiber Workshop and SPACES Gallery. Likewise, if you are a member of Praxis or SPACES, Zygote will extend member benefits to you.

In the spirit of this new partnership, the three organizations will be holding a Holiday Members' Showcase across all three locations! The exhibitions open Saturday, December 3, and run through Thursday, December 22. In addition, each organization will be holding a public reception with refreshments and holiday cheer from 5 to 8 pm on successive Fridays: December 2 at Praxis Fiber Workshop, December 9 at Zygote Press, and December 16 at SPACES Gallery.

Don't miss this amazing art sale—featuring handmade, local, original works of art by some of the area's best artists—held at all three ArtsPass locations. Support local makers and nonprofits this year with your holiday purchases—tons of gift ideas at all price points!

For location info and hours, please visit zygotepress.org/gallery.

ZYGOTE PRESS

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

EVENTS

Zygote Press Member Mixer:
6-8pm November 29 at Cleveland Urban Winery. Free for Zygote members, or get your membership at the door.

Letterpress Holiday Cards Happy Hour with Wendy Partridge, 6:30-8:30pm Thursday, December 1.

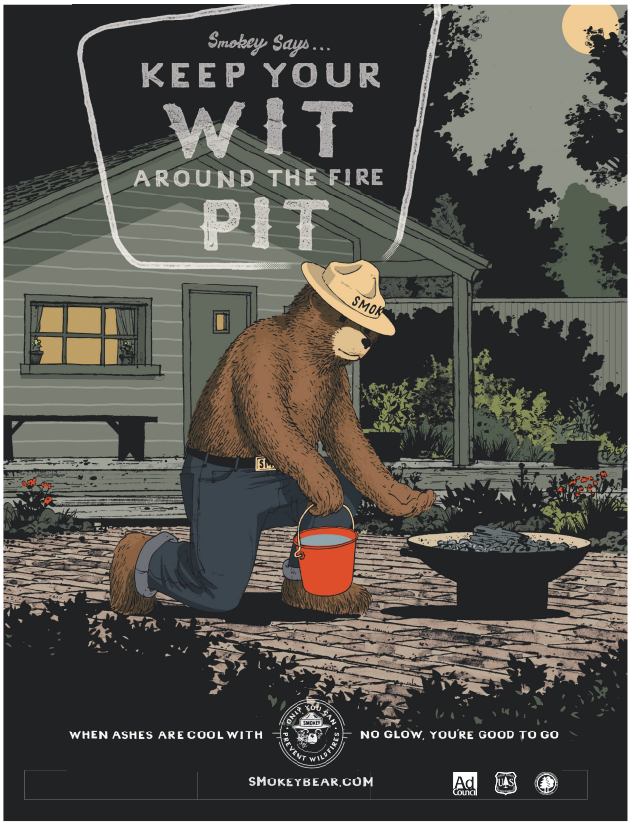
Holiday Members' Showcases at Praxis Fiber Workshop, SPACES Gallery, & Zygote Press, Saturday, December 3–Thursday, December 22

Holiday Members' Showcase public reception at Praxis Fiber Workshop, 15301 Waterloo Rd., 5-8pm Friday, December 2

Holiday Members' Showcase public reception at Zygote Press, 5-8pm Friday, December 9

Screenprint an Ugly Holiday Sweater with Michael Whitehead, 5-8:30pm Thursday, December 15.

Holiday Members' Showcase public reception at SPACES Gallery, 2900 Detroit Ave., 5-8pm Friday, December 16



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Terry Klausman

Mona Kolesar

Suzan Kraus
suzart.blogspot.com

Michael Maguire

MP Marion

Liz Maugans
lizmaugans.com

Heather McClellan

Melissa McClelland

Kathleen McKenna

Marcello Mellino
mellinophotography.com

John R. Nativio

Kelly Parks

Bob Perkoski

Brenda Pokorny

Arabella Proffer
arabellaproffer.com

Eric Rippert
ericrippert.com

Sam Roth
samrothart.com

Tom Schorgl

Kathy Skerritt

Jean Sommer

Steven Standley Galleries

Marsha Sweet

Judy Takács
judytakacs.com

John Tellaisha

Peter Tompkins

Douglas Max Utter
douglasutter.com

Richard Vaux

Sandra Vaux

Emily Vigil

Lawrence Waldman

Guerin Wolf

Dr. Marie A. Simon and John Michael Zayac

Winter 2022/2023 Events Listing

is your easy, chronological guide to exhibits and opportunities at Northeast Ohio galleries, studios, and museums coming in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN Journal*.

by Anastasia Pantsios

Due to the COVID-19 crisis, we encourage you to check with galleries for current protocols. Some in-person indoor events require proof of vaccination or a negative test, and some continue to, or will again, require wearing facial covering.

These listings are based on announcements from each presenting organization at press time. Depending on the course of the disease and trends in rates of infection, events may be added, cancelled, or postponed. Check the CAN Weekly e-newsletter for the most up-to-date information. To subscribe to the free CAN Weekly, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

CONTINUING EVENTS

THROUGH NOVEMBER 26

24th Robert Thürmer People's Art Show
THE GALLERIES AT CLEVELAND STATE UNIVERSITY

THROUGH NOVEMBER 26

Ryan Harris: "Hairitage: Don't Touch My Hair!"
FUTURE INK GRAPHICS

THROUGH NOVEMBER 30

Barrie Kaufman: A Fragile Environment
MASSILLON MUSEUM GALLERY M

THROUGH DECEMBER 2

A Big Relief! woodblock prints
FAWICK GALLERY AT BALDWIN WALLACE UNIVERSITY

THROUGH DECEMBER 2

Sculptural Imprints
KINK CONTEMPORARY

THROUGH DECEMBER 3

Shawn Powell: PARK

Shawn Powell was previously in several group exhibitions at Abbatoir, but *PARK* is his first solo show there. His acrylic paintings depict common objects of leisure including a bike, a shuttlecock and a park bench, depicted from above in isolation on a field of grass: vivid, colorful, realistic and lonely. It also features a variety of shaped paintings of similar objects, including a hula hoop and parasols.

ABBATOIR GALLERY

THROUGH DECEMBER 4

Morgan Bukovec: SERVICE INDUSTRY STITCH PROJECT
KAISER GALLERY

THROUGH DECEMBER 12

Exquisite Surface: Work by Tomasko, Leech & Eiskamp
LORAIN COUNTY COMMUNITY COLLEGE STOCKER GALLERY

THROUGH DECEMBER 13

New Directions: Abstract Prints by Yoshida Tōshi

Wit and Wisdom: Social and Political Satire in the Prints of Hogarth, Goya and Daumier

Life Full of Changes: Kenji Nakahashi
ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 14

51st Annual Juried Art Exhibition
VALLEY ART CENTER

THROUGH DECEMBER 16

Harmony
ART GALLERY AT BEACHWOOD COMMUNITY CENTER

THROUGH DECEMBER 16

Julie Schenkelberg: CURRANT

Schenkelberg is the Sculpture Center's first artist in residence, and her show *CURRANT* christens its new space. Returning to her native Cleveland after several years away, she found herself drawn to connections with the past. In *CURRANT*, she draws on her own past and family history as she weaves personal images with castings of plants, religious symbols, abandoned buildings, family dishware and tombstones in Lake View Cemetery, located just across the street from The Sculpture Center.

Sarah Dittrich: In slowness there is fullness
THE SCULPTURE CENTER

THROUGH DECEMBER 17

Fall Exhibitions

SUMMIT ARTSPACE

THROUGH DECEMBER 17

Ruddy Roye: Outhwaite Homes Estates Exhibition

CLEVELAND PRINT ROOM

THROUGH DECEMBER 18

Cleveland Photo Fest Menlo Park Academy show

PRAMA ARTSPACE

THROUGH DECEMBER 21

Katlin Shae: Tragic Miracle

Shae's new work explores her complex relationship with her late grandmother in equally complicated pieces. Her digitally-woven works integrate images and texts passed down from her grandmother in textured pieces that show subtle, graduated coloring and diverse patterns. She earned her BFA at Kent State University, where she currently teaches, and she has also spent time in Athens, Georgia, where she got her MFA.

PRAXIS FIBER WORKSHOP GALLERY

THROUGH DECEMBER 22

Faculty Exhibition

CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

THROUGH DECEMBER 23

FRONT International Triennial: Oh, Gods of Dust and Rainbows | Bakunin's Barricade by Ahmet Öğüt

Objects of Encounter: American Myths of Place

Inches Away, The Heavens Open: Blue and Green Landscapes from the AMAM Collection

Scholars and Ancestors: Traditional Functions of Portraiture in China and Korea

Mobility and Exchange: 1600-1800

Divergent Paths

Beyond the Barricade

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 24

The 53rd Annual Holiday Fair

MANSFIELD ART CENTER

THROUGH DECEMBER 30

Heights Arts Holiday Store

HEIGHTS ARTS

THROUGH DECEMBER 31

FRONT International Triennial: Oh, Gods of Dust and Rainbows | Nicole Eisenman: A Decade of Printing

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 31

Timothy Callaghan: Factotum

WILLIAM BUSTA PROJECTS

THROUGH JANUARY 1

FRONT Triennial Show: Contact

Some pieces of the FRONT Triennial are still on view even though the event officially ends in early October. That includes *Contact*, curated by Cleveland native Renée Green, which fills the building with video, film, sound, photos, prints, paintings, sculpture and installations by a dizzying array of artists on a dizzying array of topics, most having at least a tangential relationship to issues of justice and freedom. As Green said at the opening, you'll probably need to spend a few hours to take it all in.

MOCA CLEVELAND

THROUGH JANUARY 4

INTO LIGHT Ohio: Continuing the Conversation

Erasing the stigma of drug addiction

MASSILLON MUSEUM

THROUGH JANUARY 6

Rick Rollenhagen: The Spirituality of Spontaneity

MARIA NEIL ART PROJECT

THROUGH JANUARY 7

The Series and The Multiple

YARDS PROJECT

THROUGH JANUARY 8

"Carry On": A Century of Swing

MASSILLON MUSEUM

THROUGH JANUARY 8

Impressionism to Modernism: The Keithley Collection

Tales of the City: Drawing in the Netherlands from Bosch to Breughel

CLEVELAND MUSEUM OF ART

THROUGH JANUARY 14

Now and Then: Seven Decades of Kent State Ceramics

KSU DOWNTOWN GALLERY

THROUGH JANUARY 14

Fallout: Rebecca Kaler, Paintings from 2003-2022

Kaler's inaugural exhibition as an archived artist features work made by the Mansfield-born artist inspired by her travels around the world. The subject matter of her work ranges from landscapes, to clouds, to graffiti, to dogs, to the horrors of war, in works infused with light and alluring color and dripping with symbolic markings that blur the boundaries of figurative and abstract art. The show will also include sculptural boxes which turn the same ideas into portable cubes.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH JANUARY 15

FRONT International Triennial: Oh, Gods of Dust and Rainbows | Firelei Baez: the vast ocean of all possibilities

CLEVELAND MUSEUM OF ART

THROUGH JANUARY 25

Lakeland Community College Visual Arts Faculty Exhibition

GALLERY AT LAKELAND

THROUGH JANUARY 29

Beyond Cute: The Doll Show

URSULINE COLLEGE WASMER GALLERY

THROUGH FEBRUARY 5

Gregory Halpern: 19 Winters / 7 Springs

Buffalo, NY artist Halpern is touted as being in the "American social documentary tradition," and for this show, which features color photos and sculptures, he's trained his camera on a subject close to him: his struggling hometown. In the past 15 years, he's looked at its people and its built environment from different angles in keeping with his interest in showing social conditions in today's America: "issues of class and equity in a post-capitalist society."

TRANSFORMER STATION

THROUGH FEBRUARY 15

Art by the Falls Call for Artists

VALLEY ART CENTER

THROUGH FEBRUARY 19

Cycles of Life: The Four Seasons Tapestries

CLEVELAND MUSEUM OF ART

THROUGH FEBRUARY 26

State of the Art: Constructs

AKRON ART MUSEUM

THROUGH MARCH 5

Text and Image in Southern Asia

CLEVELAND MUSEUM OF ART

THROUGH APRIL 30

Old and New in Korean Art

CLEVELAND MUSEUM OF ART

THROUGH MAY 7

Modern Impressions — Light and Water in Chinese Prints

CLEVELAND MUSEUM OF ART

THROUGH MAY 14

Eighty-Six Reasons for Asylum Admission

Cleveland artist Kimberly J. Chapman's porcelain sculptural works look at the history of how "mental illness" and its treatment were used to control and repress women and how misogyny drove its definition, leading to diagnoses that seem laughable today. The work was inspired by the West Virginia Trans-Allegheny Lunatic Asylum's Reasons for Admission that catalogued preconditions for mental illness.

ERIE ART MUSEUM

THROUGH MAY 14

Good Hope

AKRON ART MUSEUM

THROUGH JUNE 4

Kinship

AKRON ART MUSEUM

THROUGH JUNE 18

Modern Japan

CLEVELAND MUSEUM OF ART

THROUGH JULY 30

The Medieval Top Seller: The Book of Hours

CLEVELAND MUSEUM OF ART

NOVEMBER

18 **CAN Winter Issue Launch Party**

LOGANBERRY BOOKS

18 **Third Friday**

5-9pm

78TH STREET STUDIOS

18 **Cleveland Photo Fest: One Million Photos (and a couple of thousand from local high school and college students)**

The third annual Cleveland Photo Fest solicited work from photographers, both amateur and professional, all over the world to create large panels displaying thousands of tiny images. Will there be an actual million? Come find out, and good luck counting them! This year's festival also includes a room packed with diverse images by local high school and college students, and a few surprises tucked into the Bostwick's multiple gallery spaces. It will also feature a series of Friday night programs, including one November 25, presented by noted Cleveland concert photographer (and CAN contributor) Anastasia Pantsios.

Opening reception 5pm November 18

Through December 31

BOSTWICK DESIGN ART INITIATIVE

18 **Jessica Pinsky: I Can't Remember Anything**

Opening 5-8pm

Through December 30

HEDGE GALLERY

18 **Leave it at the Door: Works by Amy Kreiger, Karen Sacco & Christina Sadowski**

Through December 16

E11EVEN2 GALLERY

19 **Artventure: Earl James and Linda Zmina glass and fabrication studios**

10am-noon

YARDS PROJECT

20 **Photographs in Ink**

This show uses works by historical photographers such as Eadweard Muybridge, Alvin Langdon and Alfred Stieglitz, noted 20th-century artists such as Andy Warhol and currently working artists such as Lorna Simpson to explore how artists adapted their work for photomechanical reproduction and wide dissemination as opposed to a unique darkroom print or digital image. We're told the show has two goals: to show how these processes drove the wide distribution of images and demonstrate how fine artists deliberately used them as an aesthetic choice.

Through April 2

CLEVELAND MUSEUM OF ART

20 **Potion Park: The Kaleidoscopic Garden of Steve Ehret & Kat Francis**

Right Place, Right Time: Paintings by Robert Coleman Jackson

Color Wonder from the CMA Collection

Thinking with Animals

More than 50 ceramics artists will be displaying a vast array of stylistic approaches to depicting animals. The artists represent a diverse group in terms of culture, gender identity, background and career stages, and use a variety of techniques to create their work. Symbolism and metaphor abound as artists use animals to make statements about human behavior.

Through March 5

CANTON MUSEUM OF ART

26 **Destroy All Nonprofits, featuring artist Topiltzin**

4pm

LA COSECHA GALERIA

26 **Waterloo Arts Holiday Co-op Sale**

Through December 18

WATERLOO ARTS

27 **Artists Sunday**

Noon-5pm

SUMMIT ARTSPACE

27 **Genghis Khan Cleveland**

Small Press and Independent Comic Convention

Noon-5pm

FUTURE INK GRAPHICS

28 **Zygote Press Member Mixer – A Celebration of Printmaking!**
6-8pm at Cleveland Urban Winery
Free for Zygote members, or get your membership at the door
ZYGOTE PRESS

9 **Robert Thurmer People's Art Show artwork pick-up**
11am-4pm November 29-December 3
THE GALLERIES AT CLEVELAND STATE UNIVERSITY

DECEMBER

1 **Ekphrastacy: Artists Talk + Poets Respond**
6pm
VALLEY ART CENTER

1 **Community Culture Night with Stormy Sweitzer**
7-8:30pm
ART HOUSE INC

1 **Tangents Colloquium**
moCa Cleveland, in partnership with the Cleveland Museum of Art, presents this free program in which students at the Cleveland Institute of Art offer works of "creative criticism" inspired by moCa's still-on-view FRONT Triennial show, Contact, curated by Renée Green. They respond with both their personal takes and theories of inspiration.
6-7:45pm
MOCA CLEVELAND

1 **Letterpress Holiday Cards Happy Hour with Wendy Partridge**
6:30-8:30pm
ZYGOTE PRESS

2 **Walk All Over Waterloo**
6-10pm
WATERLOO ARTS DISTRICT

2 **Little Italy Art Walk**
The Little Italy Holiday Art Walk has been an annual event for over 30 years. This event is a celebration of arts, culture, and food.
5-9pm December 2
Noon-9pm December 3
Noon-5pm December 4
LITTLE ITALY NEIGHBORHOOD

2 **Cleveland Institute of Art Student Holiday Sale**
December 2 & 3
CLEVELAND INSTITUTE OF ART MANDEL ATRIUM

2 **Artspass Off the Wall Holiday Members' Showcase**
5-8pm
PRAXIS FIBER WOPRKSHOP

9 **Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD

9 **Critical Conversations: Art in Practice**
Cleveland Institute of Art students collaborate with The Progressive Art Collection
Through January 23
CLEVELAND INSTITUTE OF ART ANN AND NORMAN ROULET STUDENT + ALUMNI GALLERY

9 **ArtsPass Off the Wall Holiday Members' Showcase**
5-8pm
ZYGOTE PRESS

10 **A Renaissance Is Now**
DEEP ROOTS EXPERIENCE

10 **free body by Aja Joi Grant**
Opening reception 11am-3pm
CLEVELAND PRINT ROOM

10 **Artist Talk with Rebecca Kaler**
Her show, Fallout, is currently on view.
1-2:30pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

10 **Coty Gianelli: Days with Delsie**
Through January 22
MASSILLON MUSEUM GALLERY M

11 **China Through the Magnifying Glass: Masterpieces in Miniature and Detail**
Through February 6
CLEVELAND MUSEUM OF ART

14 **Unsilent Night**
As Time Out New York said, "Phil Kline's postmodern boombox caroling walk [Unsilent Night] is more than just performance art: It's a demonstration of community." And as the *New York Times* said, "Unsilent Night immerses the listener in suspended wonderment, as if time itself had paused inside a string of jingle bells." The participatory bit of seasonal performance art—a walk around the neighborhood, with music—was created in New York by Akron native Phil Cline in 1992, and returned to Cleveland—specifically to Tremont—last year. For 2022, participants will gather at 6:30pm at the Lincoln Park gazebo, and begin the walk at 7 pm—streaming Kline's composition on cell phones, broadcasting on the Bluetooth speakers they (and you) bring.
LINCOLN PARK GAZEBO, TREMONT

15 **Screenprint an Ugly Sweater with Michael Whitehead**
5-8:30pm
ZYGOTE PRESS

16 **Third Friday**
5-9pm
78TH STREET STUDIOS

16 **ArtsPass Off the Wall Holiday Members' Showcase**
5-8pm
SPACES GALLERY

21 **The Africa The World Seldom Sees**
Through January 18
ART GALLERY AT BEACHWOOD COMMUNITY CENTER

23 **Another great group show**
Opening 6-10pm
Through January 22
PRAMA ARTSPACE

JANUARY

6 **Walk All Over Waterloo**
6-10pm
WATERLOO ARTS DISTRICT

6 **Desire Paths**
Opening 5-9pm
Through February 3
KINK CONTEMPORARY

9 **Lorain County Region Scholastic Art Exhibit and Awards**
Reception 1-3pm January 15
Gold Key Reception 1-3pm January 29 in Hoke Theatre, Art Gallery and Lobby
Through February 16
LORAIN COUNTY COMMUNITY COLLEGE STOCKER GALLERY

10 **Re-envisioning Narratives: Creating Books with Found Materials**
Virtual workshops 5-8pm January 10 & 24
MORGAN CONSERVATORY

13 **Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD

13 **Winter Exhibitions open**
Through March 18
SUMMIT ARTSPACE

13 **Jason Milburn: Rafts**
Opening reception 5-8pm
Through February 14
BAYARTS

17 **Beyond Borders: The Art of Siona Benjamin**
Through March 17

20 **Third Friday**
5-9pm
78TH STREET STUDIOS

20 **Dale Goode: Prints, Paintings and Sculpture**
Opening 5-8pm
HEDGE GALLERY

20 **Nineteenth-Century French Drawings from the Cleveland Museum of Art**
Through June 11
CLEVELAND MUSEUM OF ART

20 **7-Up!**
An exhibition highlighting seven artists & the work they do so well: Scott Kraynak, Emma Anderson, Dan Kearsey, Bob Peck, Inky Lorain, Sean Wheeler, Michele Janosky.
Through February 17
E11EVEN2 GALLERY

20 **Connie Fu**
Opening 5:30-8pm
Through March 4
THE SCULPTURE CENTER

21 **Archival Mounting and Matting Techniques for Works on Paper**
In-person workshop 10am-4pm
MORGAN CONSERVATORY

26 **Beyond Borders: The Art of Siona Benjamin**
Reception 5pm with the CSU Department of Theatre and Dance
THE GALLERIES AT CSU

27 **"Tattoo You!": a show of six artists that are also tattooists**
Opening 6-10pm
Through February 19
PRAMA ARTSPACE

27 **Nevadomi: An Intimate Look**
Through April 21
JUDSON PARK

27 **Annual Student Faculty Show**
Opening 6pm
Through March 8
VALLEY ART CENTER

27 **Dope Boy Chic**
DEEP ROOTS EXPERIENCE

27 **Links Between Roots**
Mexican/American print show features 16 Mexican artists and 16 American artists with Mexican roots.
Through March 18
KSU DOWNTOWN GALLERY

28 **Introduction to Western Papermaking**
Two session in-person workshop
10am-4pm January 28
10am-4pm January 29
MORGAN CONSERVATORY

30 **Blizzard Book**
Virtual workshop 6-8pm
MORGAN CONSERVATORY

31 **Historical Valentines**
Virtual workshop 5-8pm
MORGAN CONSERVATORY

FEBRUARY

3 **Walk All Over Waterloo**
6-10pm
WATERLOO ARTS DISTRICT

3 **Dan Miller: Melancholy and Malignancy**
Opening reception 5-9pm
Through April 7
MARIA NEIL ART PROJECT

10 **Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD

11 **Contemporary Longstitch**
In-person Workshop 10am-4pm
MORGAN CONSERVATORY

12 **Celebrate Women's History Month**

from WOMAN XVI... Created by women, of women, and about women
Curated by Mary Urbas

For the 16th time, Lakeland's gallery coordinator Mary Urbas rounds up a large group of the best local women artists in a huge range of media, and tosses in a few from around the region and even farther afield, to comment on what it looks like to be a woman in these times. And these times have gotten even more fraught and desperate for women so this year's show should be especially interesting.

Artist reception 3:30-5pm March 26
Through March 31
GALLERY AT LAKELAND

15 **Art by the Falls Call for Artists deadline**
VALLEY ART CENTER

17 **Third Friday**
5-9pm
78TH STREET STUDIOS

17 **2023 Student Independent Exhibition**
Through March 19
CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

20 **Paper Choice for Letterpress Printing**
Virtual workshop 6-8pm
MORGAN CONSERVATORY

21 **Hiding in Plain Sight: An Introduction to Natural Dyes on Paper**
Two session virtual workshop
6-8pm February 21 &
6-8pm February 28
MORGAN CONSERVATORY

24 **"Now That's What I Call Art Vol 1," a group show**
Opening reception 6-10pm
Through March 19
PRAMA ARTSPACE

24 **Karen Miraldi: Bringing in the Light**
Opening reception 4:30-7:15pm
Through March 23
LORAIN COUNTY COMMUNITY COLLEGE STOCKER GALLERY

26 **The Tudors: Art and Majesty in Renaissance England**
Through May 14
CLEVELAND MUSEUM OF ART

27 **Drum Leaf: A Lay Flat Binding**
Virtual workshop 6-8pm
MORGAN CONSERVATORY

MARCH

2 **Siona Benjamin**
Thursday Night Art Talk
5pm
THE GALLERIES AT CSU

3 **CAN Spring Issue Release Party**
6-8pm
PRAMA ARTSPACE & GALLERY

3 **Walk All Over Waterloo**
6-10pm
WATERLOO ARTS DISTRICT

10 **Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD

10 **Akron Art Walk**
4-9pm
AKRON HISTORIC ARTS DISTRICT

11 **The Annual ABC Chili Cook-Off benefit**
1-4pm
ART HOUSE INC.

THANK YOU THANK YOU THANK YOU

CAN Journal depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2022 CAN completes its tenth year serving as Northeast Ohio's most trusted source for news of the visual arts; presents the second CAN Triennial; and continues to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news.

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

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The George Gund Foundation

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Ohio Arts Council

$1000+

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John Farina & Adam Tully
Wallace Lanci
Jon Logan, DPM
Karen Petkovic
Kath Sonnhalter
Hilary Spittle

$500+

David Burke
Graffiti Heart
Joseph D. Carney & Associates
O'Neill Healthcare
The Whiting-Turner Contracting Company

$250+

David & Eleanor Bergholz
Bette Bonder
Emily Cole
Janice Driesbach
Susan & Kevin Kelley
Jacob Koestler
Charles Mintz
Susan Trilling
Neil & Amy Viny
Patrick & Jeanne Walker

$100+

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Marcello Mellino
Mark Mistur
Dana Oldfather
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Shaker Community Gallery
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Richard Skerl
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UP to $100

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Melissa English Campbell
Kimberly Chapman
Donna Coleman & Jeffrey Mumford
Kathleen Craig
Mary Kay DeGrandis & Ed Donnelly
Joe Dill
Greg & E.B. Donley
Allan Dreyer
Terence Galvin
Michael Gill
George Gilliam & Paula Mindes
Marcia & Woody Hall
Jane Hammond & Ellen Strong
Don Harvey & Susan Murray
Dale Heinen
Bob Herbst
John Howitt
Charles Kiss
Eva Kwong
Michelle LaDouceur & Jeffrey Dross
Ingalls Library
The Cleveland Museum of Art
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Baila Litton
Deane Malaker
Christine & George Mauersberger
Victor Melaragno
Tom Miller
Sharon Milligan
Annie Peters
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Susan Snipes
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James Stone
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Marsha Sweet
Mari Towslee Dickson
Emily Vigil
Gwen Waight
Jenifer Warren
Katherine Widness
John Zayac
Zorax Management

Gregory Halpern, *Untitled*, 2022, from *19 Winters/7 Springs*

Gregory Halpern
19 Winters / 7 Springs

November 4, 2022 - February 5, 2023

TRANSFORMER STATION

1460 W. 29th St., Cleveland, OH 44113
transformerstation.org

See this extraordinary collection of more than 100 masterworks—the largest gift of art to the museum in more than 60 years—together for the first and only time.

Open Now | Tickets at cma.org | CMA Members FREE

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.
This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

THE CLEVELAND MUSEUM OF ART

Henri-Edmond Cross (French, 1856–1910). *The Pink Cloud*, c. 1896. Oil on canvas; 54.6 x 61 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.106